

# THE ARCHITECT

• VOLUME XIII • NUMBER 2 •  
• FEBRUARY • 1917 •

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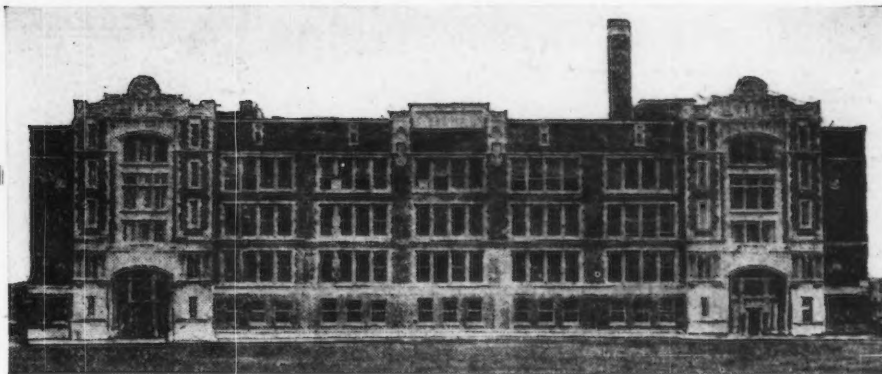
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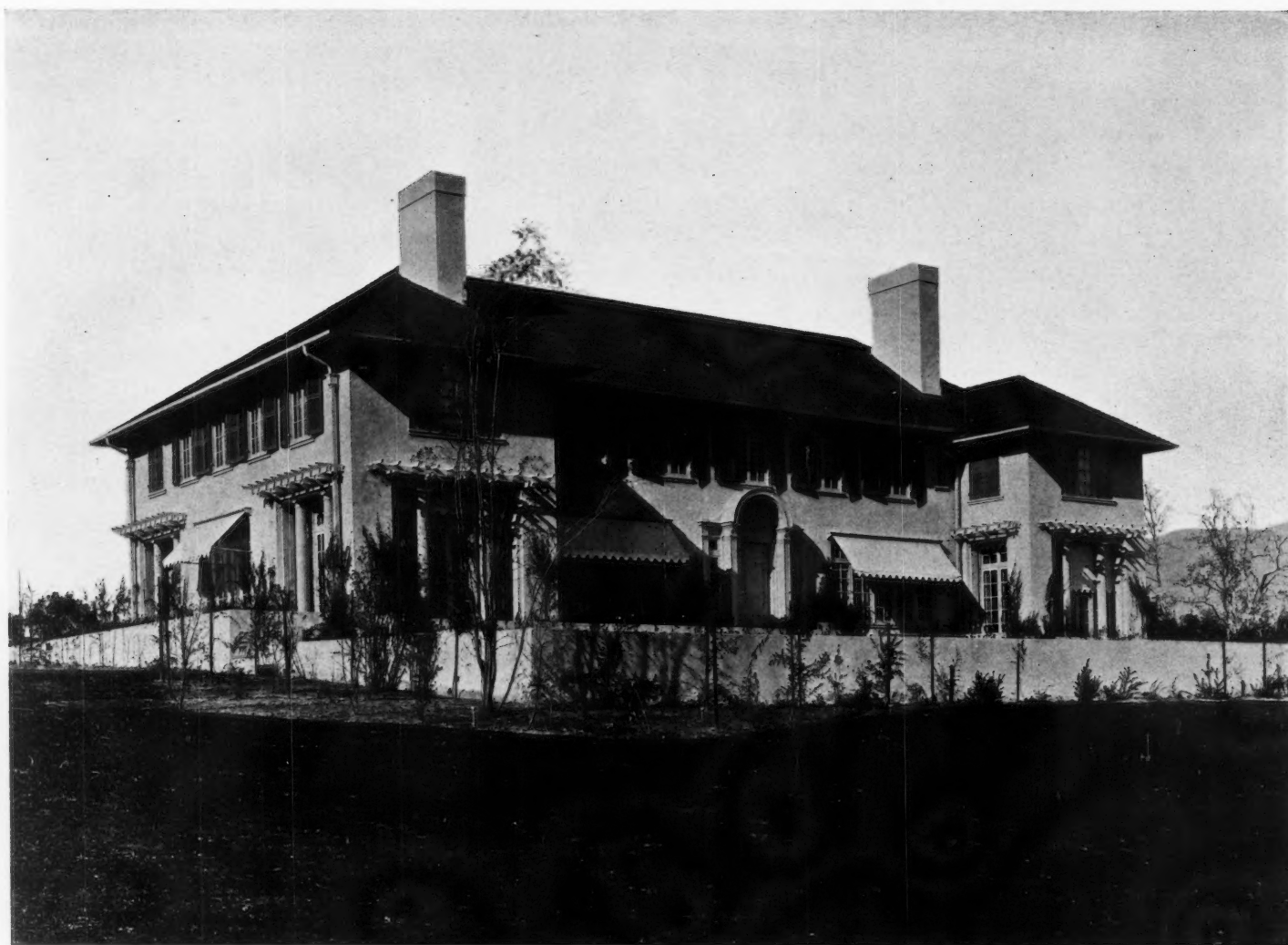
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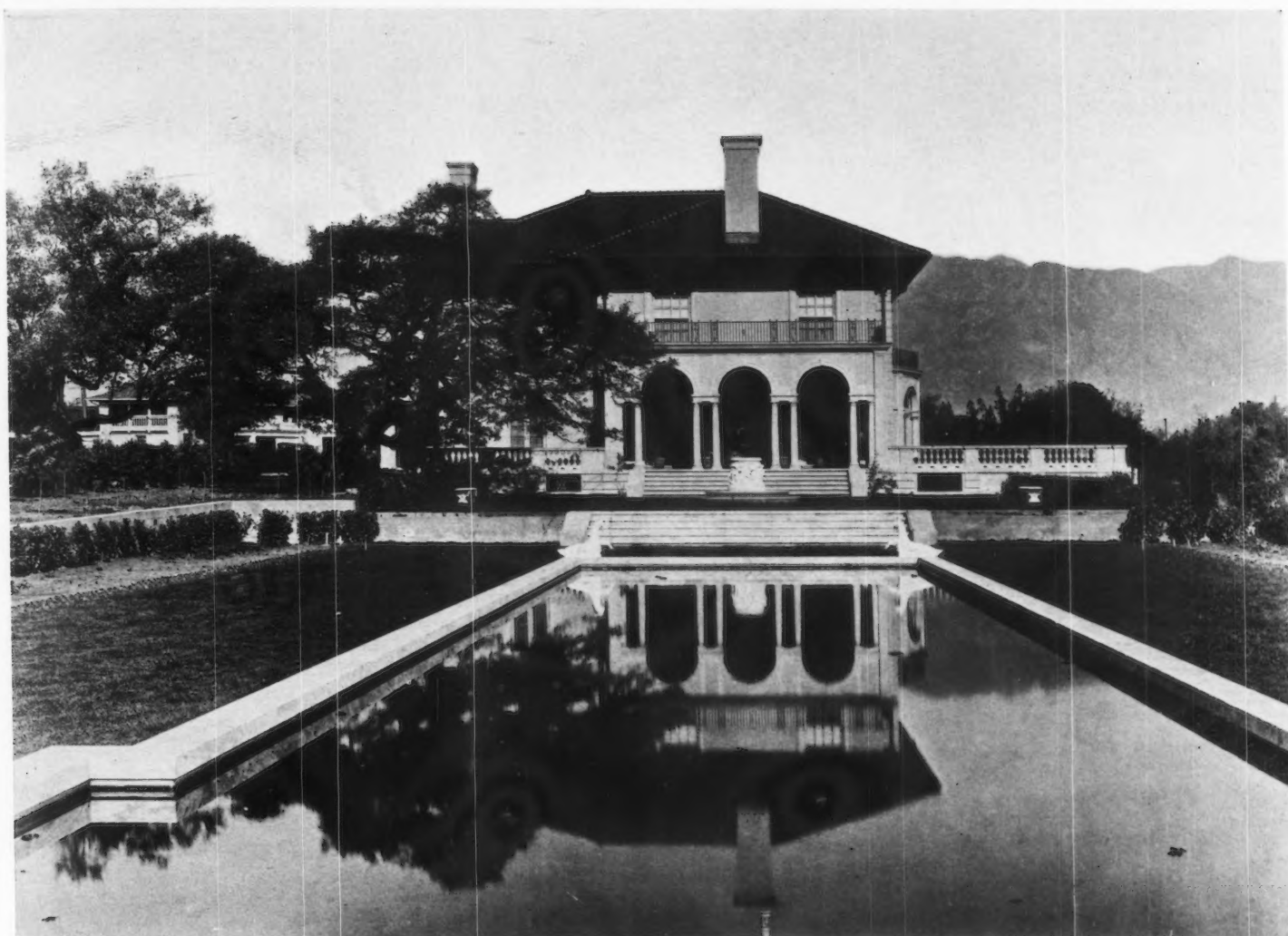
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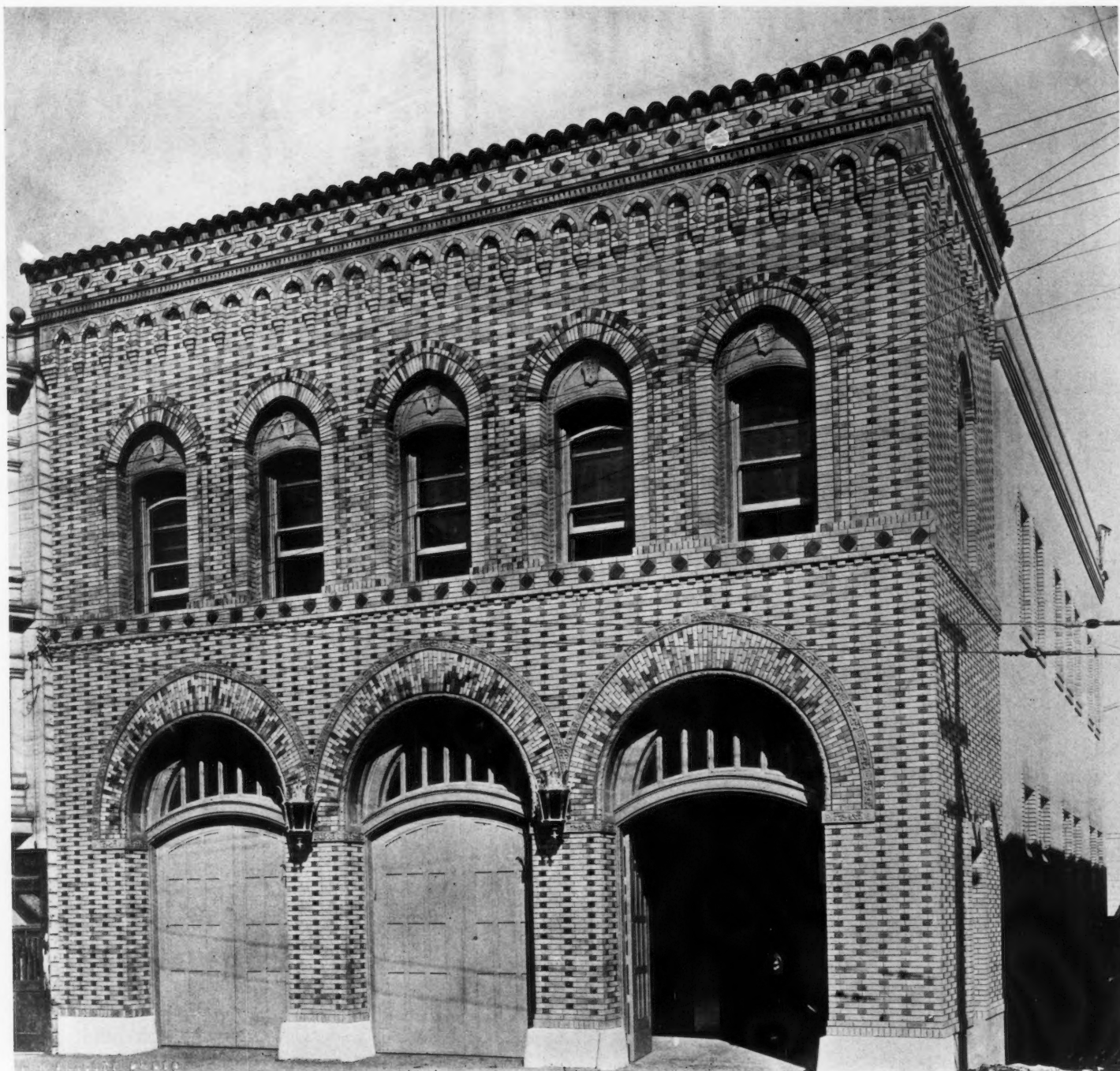
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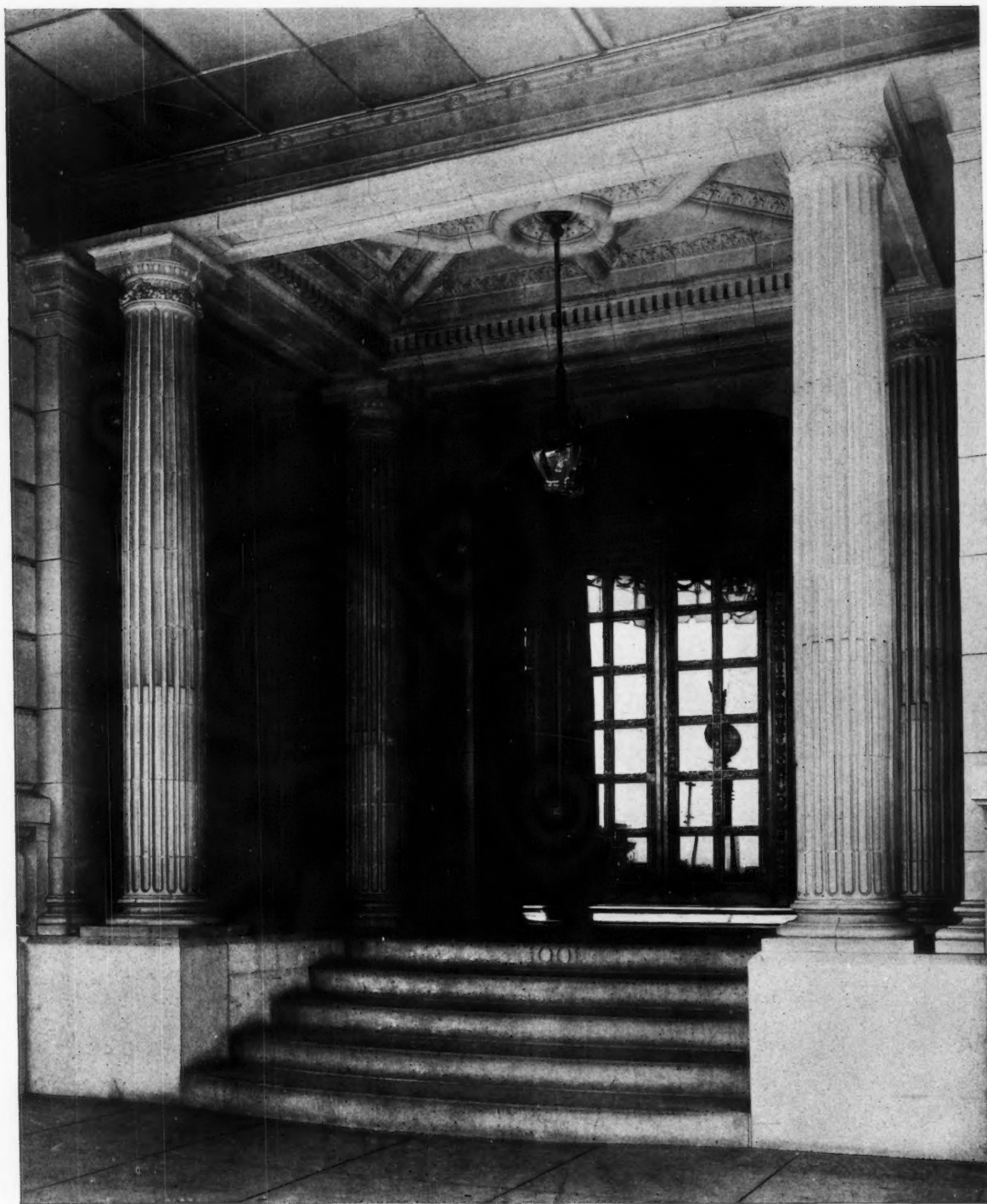
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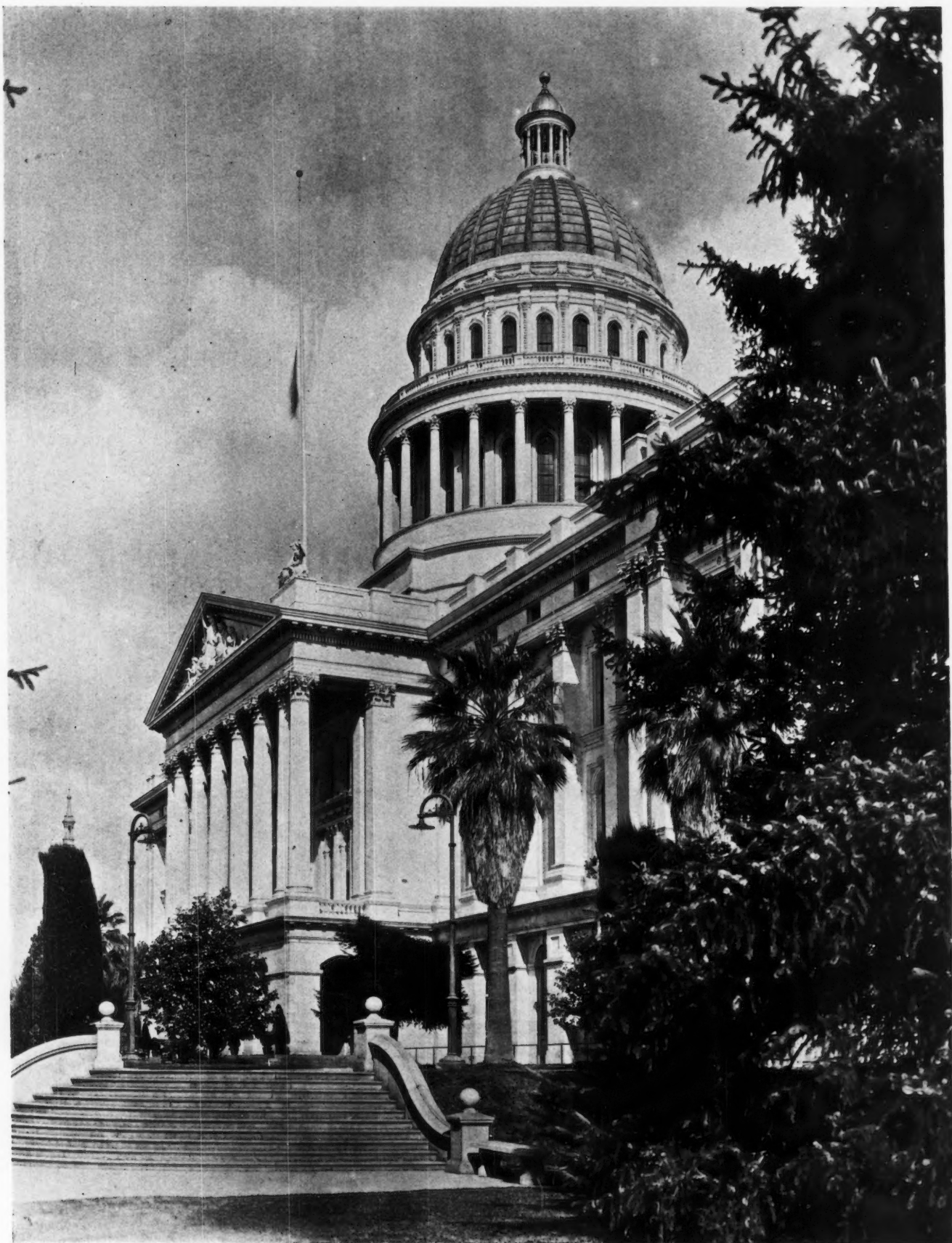
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# THE ARCHITECT

VOL. XIII.

SAN FRANCISCO, FEBRUARY, 1917

NO. 2



DECORATION STATE CAPITOL ROTUNDA, "THE ARTS," BY ARTHUR F. MATHEWS



HE joy is in the doing, not in holding fast to what is done." In teaching, a certain codification of knowledge won by experience seems essential to success. Among the conservative, the preservation of such organization intact and inviolable is a prime im-

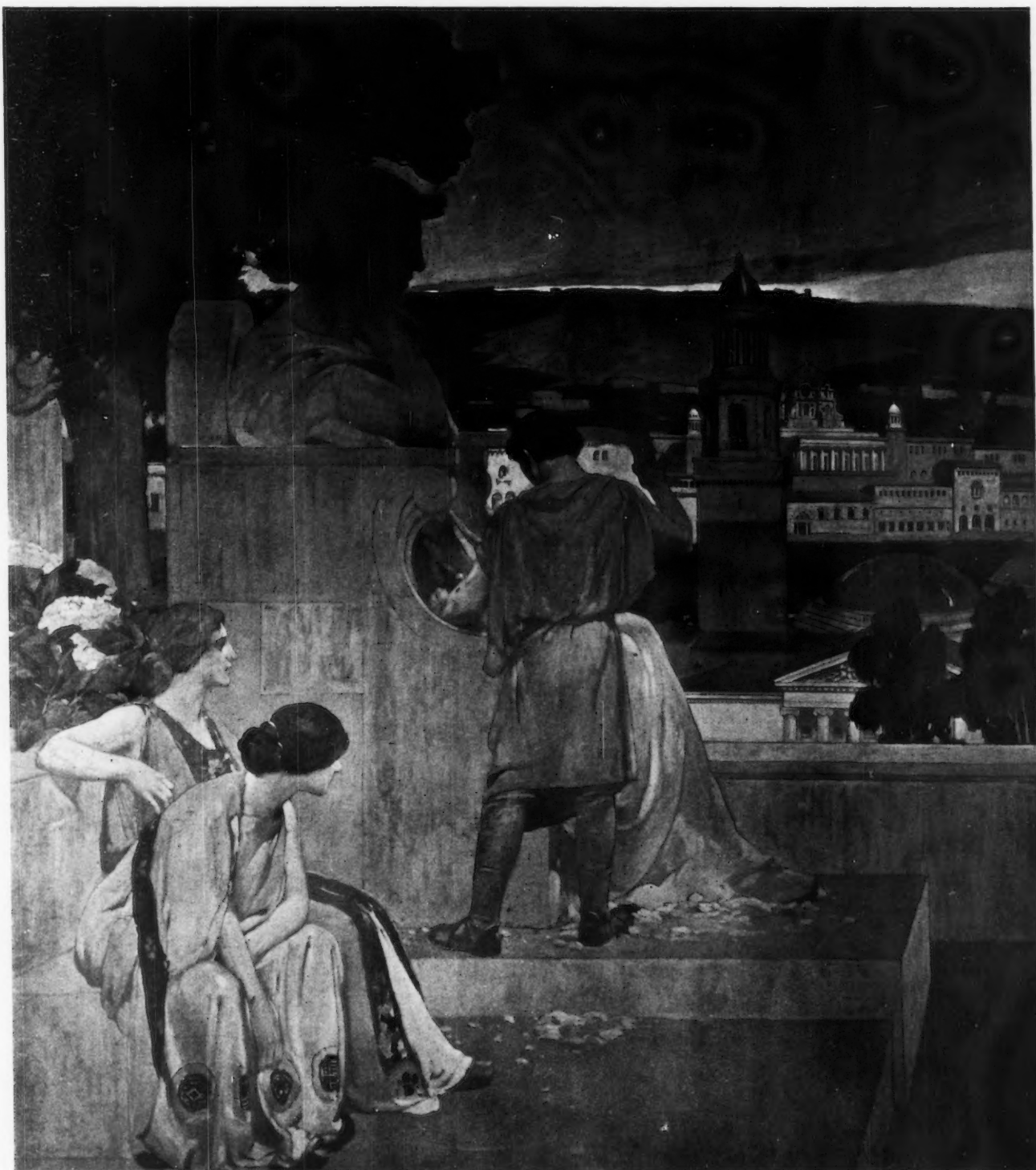
\*Second paper; first paper appeared in January issue.

## Painting On Walls.\*

By ARTHUR F. MATHEWS

pulse. It would appear that our erstwhile "art criticism," or quasi-artistic authorities, were possessed by the notion, it was its particular privilege and mission to codify the "known principles of the plastic arts" and act at once as the conservator of them and as the instructor of the artists and the populace. In the lat-





DECORATION STATE CAPITOL ROTUNDA, "THE ARTS," BY ARTHUR F. MATHEWS

ter years of the nineteenth century, artists strove to convince the cult of cabal that the double pose was untenable, that there was no proof the examples on which the precepts of "criticism" were founded, were exemplars of a mature art, suffering no exceptions, addenda or extensions whatever. It was common enough to hear people speak of the dogmas of the arts as if the rough and ready rules loosely governing them were conclusive. In combatting the notion, artists—never given to reducing their experiences and the general principles they discover to the common tongue—were much at a disadvantage in any formal

or informal debate. Still, once in a while, such were appreciably effective; but, perhaps, after all is said, the most effective instrument used—and unconsciously—was their own "legitimate" tools. In their own works were the best defensive and offensive means. Moreover, the erstwhile criticism had within self a means of immolation. Virtually, "the non-artistic experience in criticism" as an authority committed suicide.

At the moment, judging from certain "art publications" coming to hand, quasi-artistic experience—and some of the more genuine sort—feel it imperative to



DECORATION STATE CAPITOL ROTUNDA. "THE ARTS," BY ARTHUR F. MATHEWS

take up the cudgel in opposition to a general tendency towards activism in the arts plastic of the present, and lay down the law. In acting on the impulse, such seem to stumble into two of the most grievous errors of concept of the discredited school of criticism, *i. e.*, "That art for art's sake is a poor thing; that the dependence of the plastic arts upon nature for their substance, necessarily establishes the principle that painting and sculpture are true only when they are deceptively like nature." That is, they tell us the happiness in doing, in making, is alloyed with a base instinct, else having in view some "moral motive" aside from the inherent morality of good workmanship. On the other hand, the poetic or fictioning ele-

ment, the prime motive in all the "fine" or musical arts, as the Greek was wont to say—is eliminated as "artificial" or superficial. And therewith I find them saying: "Such and such are merely technical; there is little behind this, after all; and one is not convinced of the realities in this, as one cannot put one's hand behind the representations of natural substances in it."

The habits men contract from their associations, whether these are insinuated by "back or front door" processes of "education," are unaccountable and sometimes ineradicable. Our constant association with nature and the impressiveness of her suggestions alone would prompt us to reflect her in our works.



Non-artistic failures in estimating the interrelationships of the plastic arts and nature were in the flesh rather than in the spirit, their experiences being in the obviously superficial rather than in the less readily seen underlying active principles of organism, common to nature and the plastic arts.

"Beyond certain elementary facts of acoustics, modern music shows no direct connection with nature independent of art; indeed, it is already that art determines the selection of these elementary acoustic facts. Just as in painting, art determines the selection of those facts that come under the cognizance of optics. In music the purely acoustic principles are comparatively fewer and simpler than the optical principle of painting, and their artistic interaction transforms them into something no less remote from the laboratory experiments of acoustic science than from the unorganized sounds of nature. The result is that while the ordinary non-artistic experience of sight affords so much material for plastic art that vulgar conception of good painting is that it is deceptively like nature, the ordinary non-artistic experience with sound has so little in common with music that musical realism is, with rare exception, generally regarded as eccentric. This contrast between music and plastic art may be partly explained by the amount of mental work undergone, during the earliest infancy of both the race and the individual, in interpreting sensations of space.

"When the baby learns the shape of things by taking them in the hand, and gradually advances to the discovery that his toes belong to him, he goes through an amount of work quite forgotten by the adult.

"Such work gives the facts of normal vision an amount of organic principles that makes them admirable raw material for art.

"The power of distinguishing sensations of sound is associated with no such mental work. Until codified in human speech, it does not give any raw materials

for art, yet so powerful are its primitive effects that music (in the bird-song sense of sound indulged in for its own attractiveness) is as long prior to language as the brilliant colors of animals and flowers are prior to painting.

"All these facts, while they tend to make musical expression an early phenomenon in the history of life, are extremely unfavorable to the early development of musical art.

"It is hardly surprising that music long remained as imperfect as its legendary powers were portentous, even in the hands of so supremely an artistic race as that of classical Greece. And whatever wonder this backwardness might arouse, it vanishes when we realize the extreme difficulty of the process by which the principles of the modern art were established."

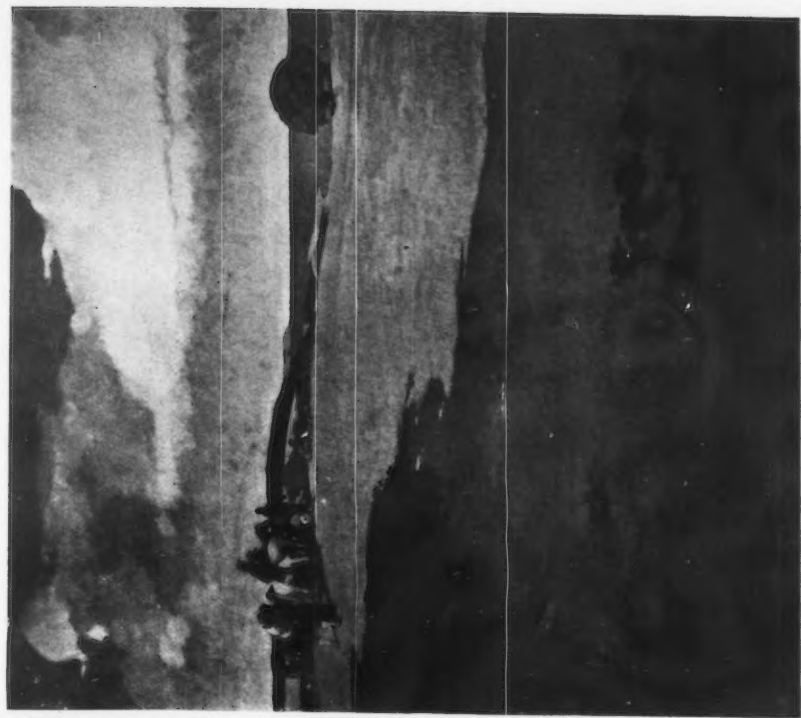
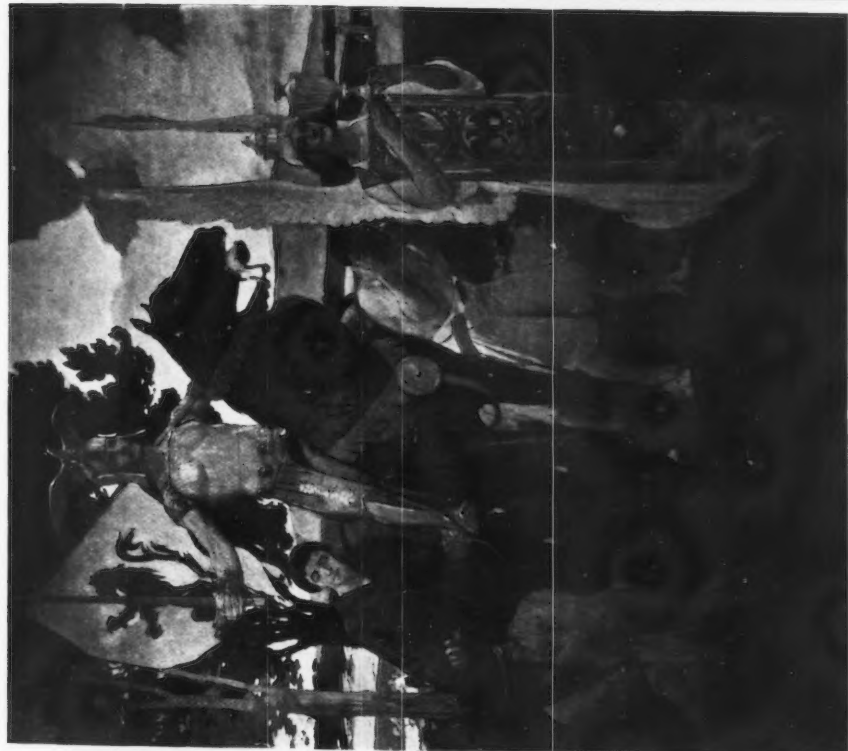
The latter paragraph of the above quotation is given because it seems to imply that the art of painting reached some sort of mature expression among the Greeks. To whatever stage of maturity architecture and sculpture arrived in classical Greece, the painting of that period is more an elaborated and primitive concept than the art of painting as understood later, or in the so-called Renaissance era in Italy. I say

in Italy, for I am mindful of Michaelangelo's exposition of the wide difference between the "painting of central Europe of the time and that of Italy." However, when the eclectic school of the Caracchi of Bologna, the proud boast of which was, "the color of Titian, the drawing of Michaelangelo and elegance of Raphael," came to its legitimate end in the so-called "Academy of Art" of an effete culture, even "the maturity of the Renaissance in painting came under question." The searching eyes and inquisitiveness of the nineteenth century pried into the doctrines of the arts plastic as these had been received through school traditions. No doubt some went drunken in the discovery that the "Grand Art" was not so final and complete in its examples and principles; and there-



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DECORATION STATE CAPITOL ROTUNDA. "THE EXPLORER," "THE DISCOVERER," BY ARTHUR F. MTAHEWS

with condemned the whole because it failed in detail—was narrow where it had pretended to be broad. One of the results was the widely advertised, at the time, pre-Raphaelite movement—mostly English in extraction; Raphael suffered a momentous eclipse in a purely atavistic phenomenon, and the world reverted to a species of primitivism in its "artistic concepts" in the arts of sculpture and painting. To be deceptively like nature was the highest point of attainment these arts could accomplish in the common order of things. As a result, any artist who turned to nature and sedulously studied her ways became in the eyes of non-artistic or quasi-artistic criticism, a "Realist," else he showed a firm determination to cling to the "ancient and honorable traditions in the plastic arts." That is, he must reveal the "universal brown tonality" or he was a realist, an impressionist or a mere decorative painter.

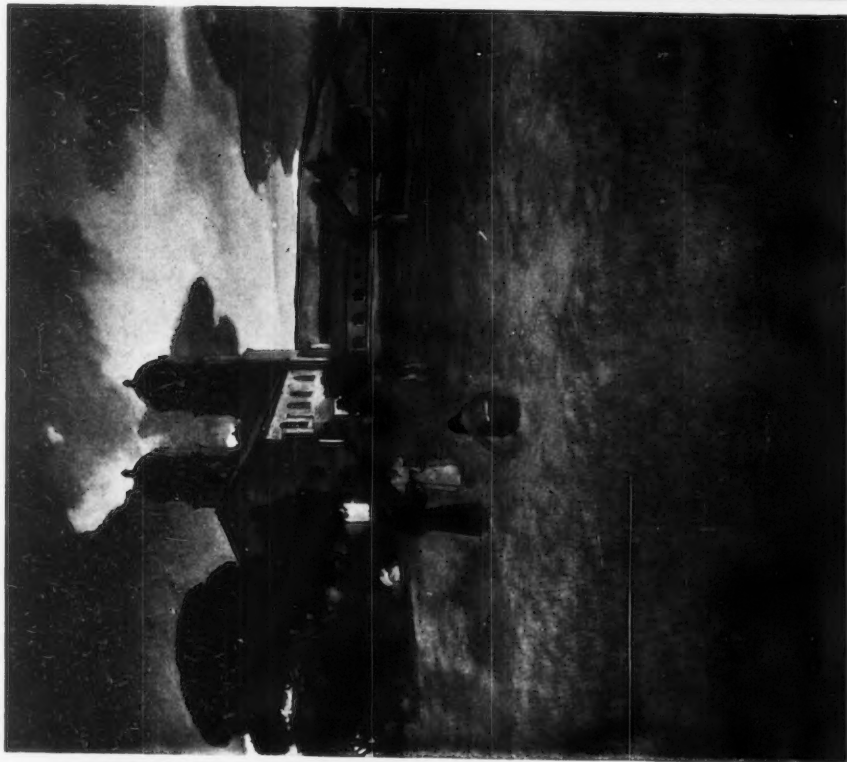
In these days all such nomenclature is recognized in artistic circles as but signs of the incomparable confusion of the period, however significant they may be still in the minds of our dilettanti.

Those who turned to the art of "Mural Painting" did so, not so much to get "more wall space," but to escape the carping comments of the latter years of the late century and get more air. In their adventures there was little in tradition or precedent to guide them, save the primitive and whatever they could get out of the muddled state of affairs then surrounding "the easel painting." Fortunately the people had no preconceived notions in the art, excepting it was understood in a way to be "different than another sort of art." In a vague manner, "realism" was known not to be the prime motive or impulse of the artist. With self, the boards were swept clean of in-

cumbrances, with the reservation that any art means organization—in this particular art, the organization of line, spot, dot and color under a leadership that is co-ordinate with "architecture"—if not precisely "the architectural." When asked, on being given the commission for one of the "murals" at the Exposition, if I were agreeable to following a general scheme "laid out" by the painters as a body, my answer was, such is the game—the art—in mural painting. The joy of it is to succeed in preserving one's own prejudices while yielding to a common interest.

And this is the art as I understand it—an individual expression through a more or less universal medium—not a commonly accepted technical manner or dominant fashion in the pigmentary art, or cosmetics, but something more in the discrete than in the concrete.

Painting being the art of expression in line



DECORATION STATE CAPITOL ROTUNDA, "SPANISH OCCUPANCY," BY ARTHUR F. MATHEWS

and color, the organization of line and color seems to me to be quite important. And as color—defined among artists as colors under one light—seems to be the chief factor in the success of mural painting, at least, and as all schools and nature also lead out with one color, and, as I have found in my "empirical experience," this leading color is what makes a painting or picture stay in its frame or stick on a wall, holding all it contains firmly, I am bound to say hegemony in color is the prime principle in the art of painting, mural or of the easel sort. For my own convenience, the leader is called the field color, the ground on which one plays to his heart's content, and often to others' confusion. Primitives represent it gaucheely as a flat, unsympathetic tone. The "academic school" and a good many other schools secure this "pre-eminent quality" by means of saturating a painting with some

favorite brown, or other sauce of color. "The impressionists" rejected these means, clumsy at best. In the great anxiety of these latter to represent sunlight in "versimilitude," they forgot many things, and yet "tonality," they did not neglect. "Plein air," thinly diffused light, the play of contrasting and complementary colors, all fascinated them. But this was not so new, or revolutionary; the painters of Italy in "The Golden Age" were fascinated by chiro scuro, massed lighting, perspective—atmospheric and linear—and various other matters in optics and physics. Painting extends into so many sources of sensations, that one is almost driven at times to put a limitation on the art, saying, "Thus far shalt thou go, and no further." Of course, there is a type that shrinks away from any extended experience and knowledge, for fear of disturbing their native or aboriginal genius. But this is

another story. Faint heart never won laurels in the arts—whatever happens with the lady. The lady sometimes will woo; nature never does in art. Merely because "Chinese painting reached a high state of organization without the aid of a voracious perspective; and, on the other hand, carefully formulated certain decorative principles resting on optical and physical basis—sans evidence of realistic tendencies—of the vulgar sort," proves but little. Moreover, the eventual detachment and the direful consequences of such detachment from nature, leading to an exclusive reliance upon precedent and formula, happened in Chinese painting as elsewhere in the arts so circumstanced. Cut from the life, Chinese painting is mostly ancient history. Just as men should take a bath once in a while, breathe the fresh air and exercise, art should return to the fountain head of experience for revivification.



## THE ARCHITECT



Every painter has his bad quarter of an hour, the time his digestive apparatus (psychic) gets jammed. His salvation depends upon his ability of rejection and selection. I believe it is William James who has said: "The reason infant prodigies die young is because they get brain bound; having absorbed their knowledge by the back-door method, unwittingly, they have developed no corresponding power to eject the useless"; so their systems become poisoned, so to speak, by undigested matter. The hardest problem an instructor in the plastic arts has to contend with among his infant prodigies is to break these young colts of the tricks they learn in libraries and in street gutters. Not one, but all, bring forth into a "modern art school" the ancient and honorable plumb line, the asphaltum or umber pigments (for tone), an egoistic sense of what their precious individual arts are, and an un-

fathomable philosophy in strange mixtures of mercantile and dilettante context.

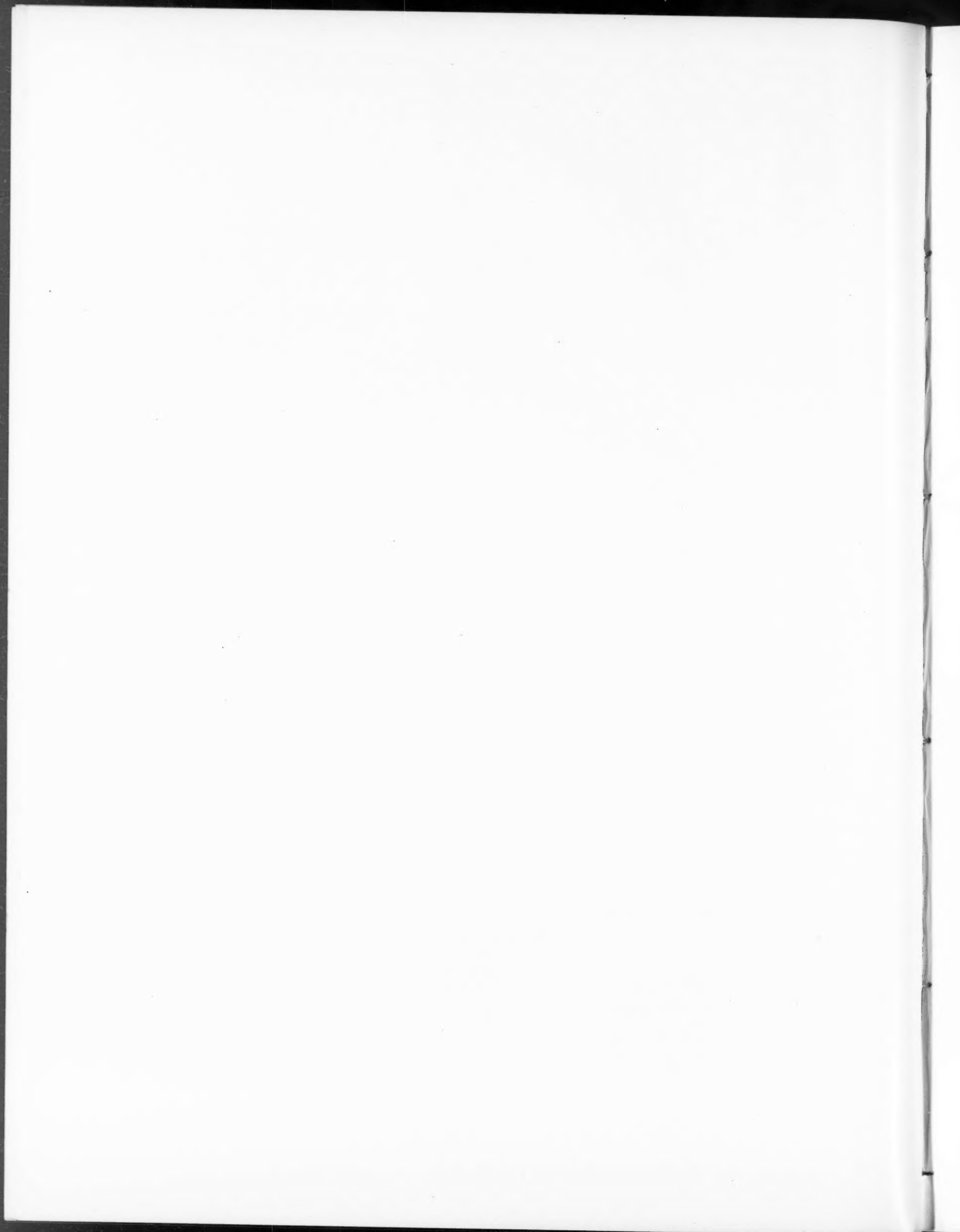
In a way, modernity might be spoken of as an infant prodigy of like sort, so crowded is it with experiences and knowledge of violent contradictions, things and visions insinuated into its material and psychic self surreptitiously, at times, and at others by forced feeding. Knowledge, as Goethe spoke of his own day, is so vast in its cumulations that it is no longer a furtherance; in the future one will have to be skilled in some handicraft in order to make any use of it. Somehow or other it does not please the world to pay any attention to its wisdom, nor its common sense, until too sick to benefit save at the hands of the most ruthless surgery—or should I say, at the muzzle of a sixteen-inch gun? Modern systems, as the same says again, has made it possible to produce quantities of things having the appear-

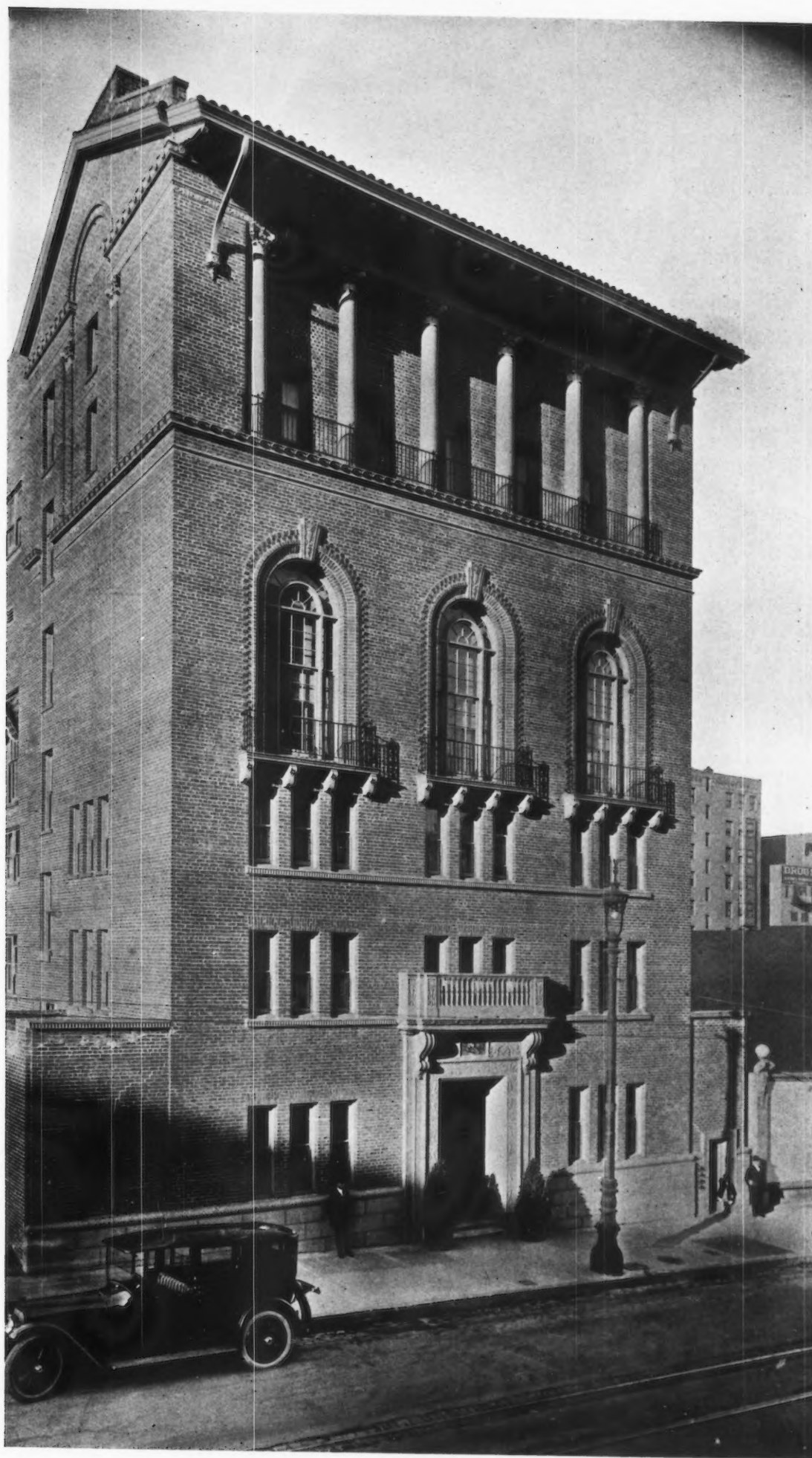
DECORATION STATE CAPITOL ROTUNDA, "AMERICAN OCCUPATION," BY ARTHUR F. MATHEWS

ance of worthiness, but which have no value. The "just as good" has become a byword with us. One quoted in the foregone portion of this has assured us, "the just as good" is a sufficient substitute in the fine arts, for modernity, if it dissembles under the guise of "old master works"—"excellent copies of ancient works made by machinery controlled by deft-cient workers." The economic and artistic consequences of this insensate philosophy are aptly illustrated by a mere dressmaker: "Women should not seek to have many costumes, all of poor make and substance; but a few, of fine make and materials; for in pursuing the other course, they are not only shoddily costumed, but such has a bad effect upon the workers; these, finally resenting being given tawdry things all the time, and only nasty occupations, get careless, the better class of workers ultimately deserting the trades."

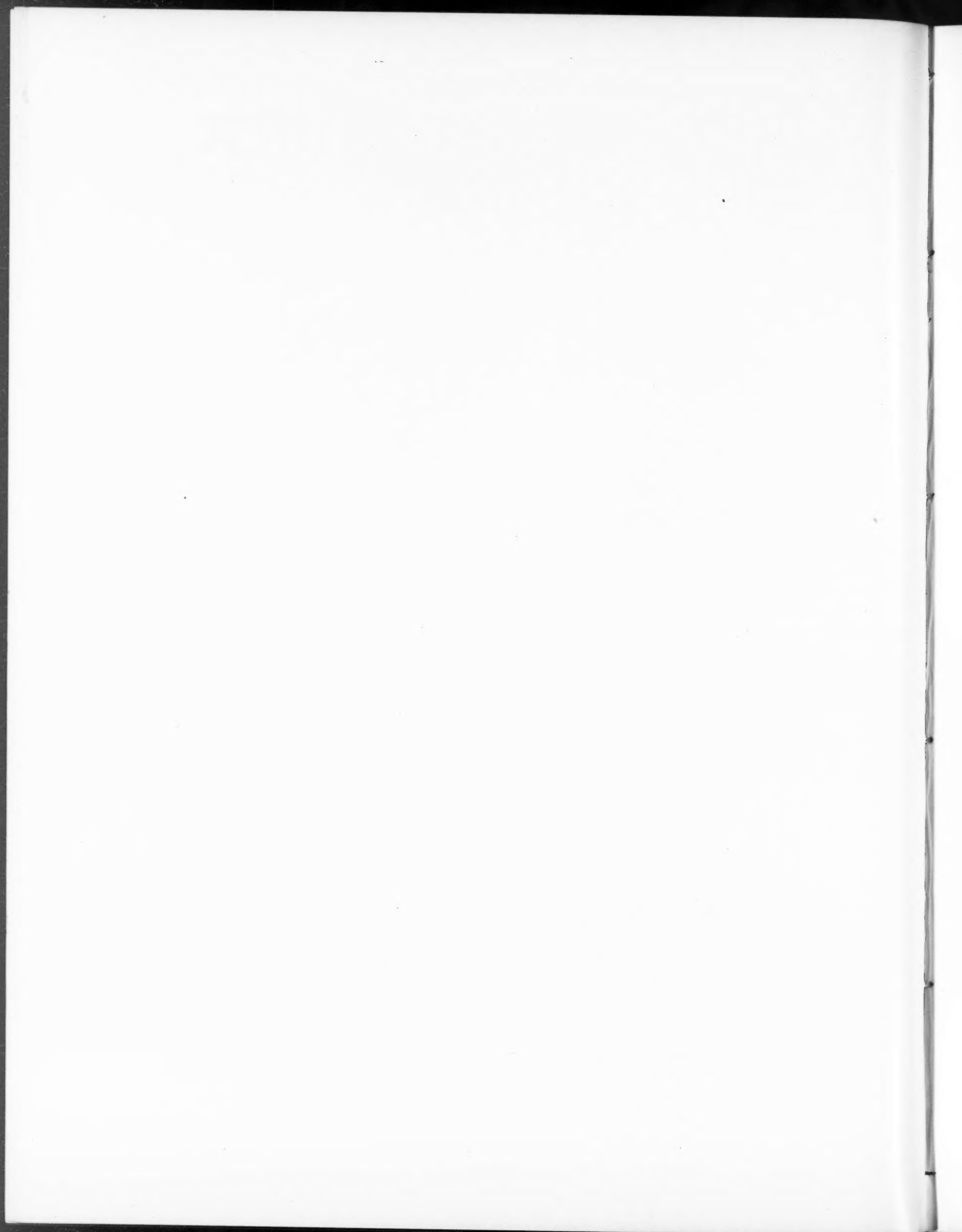
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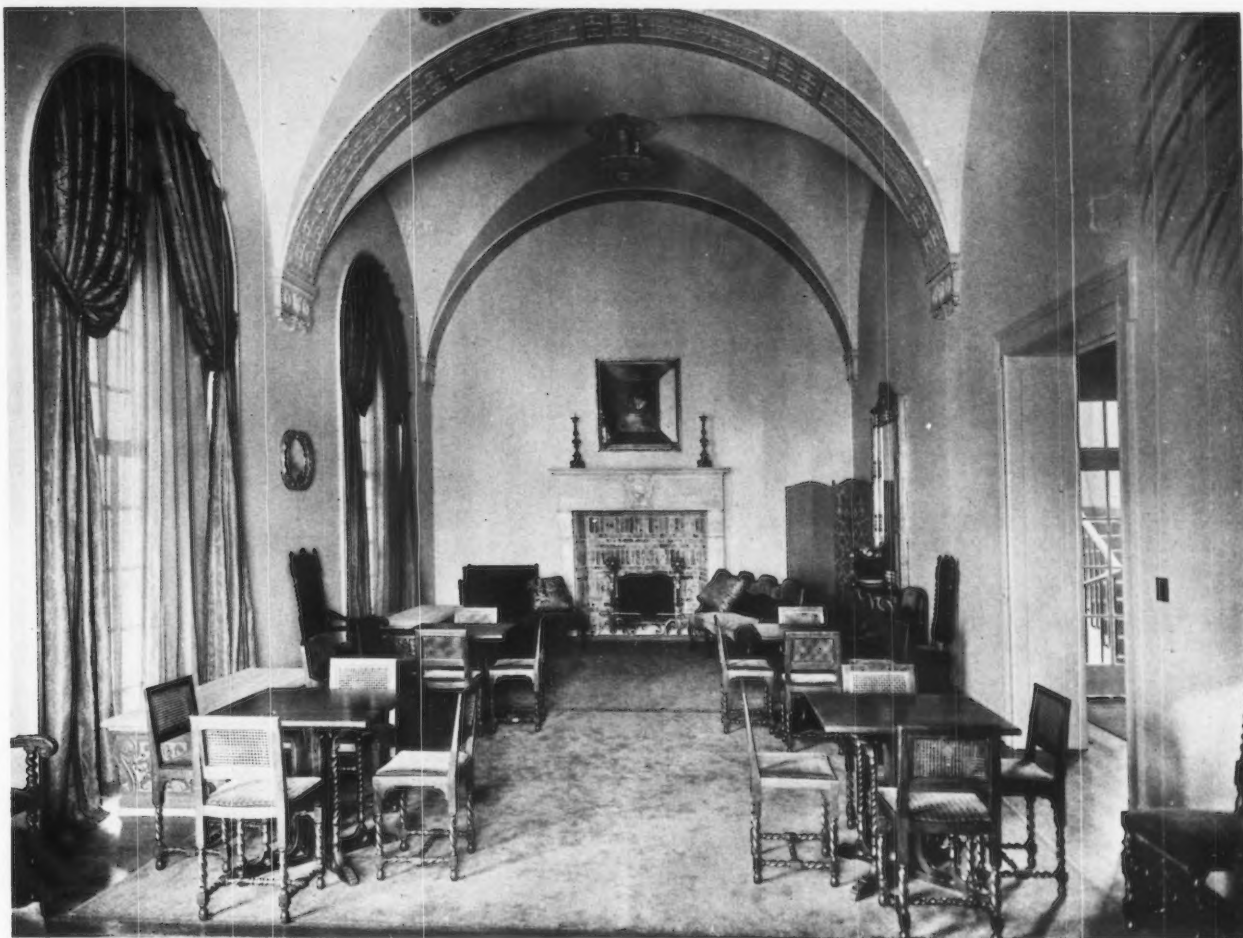




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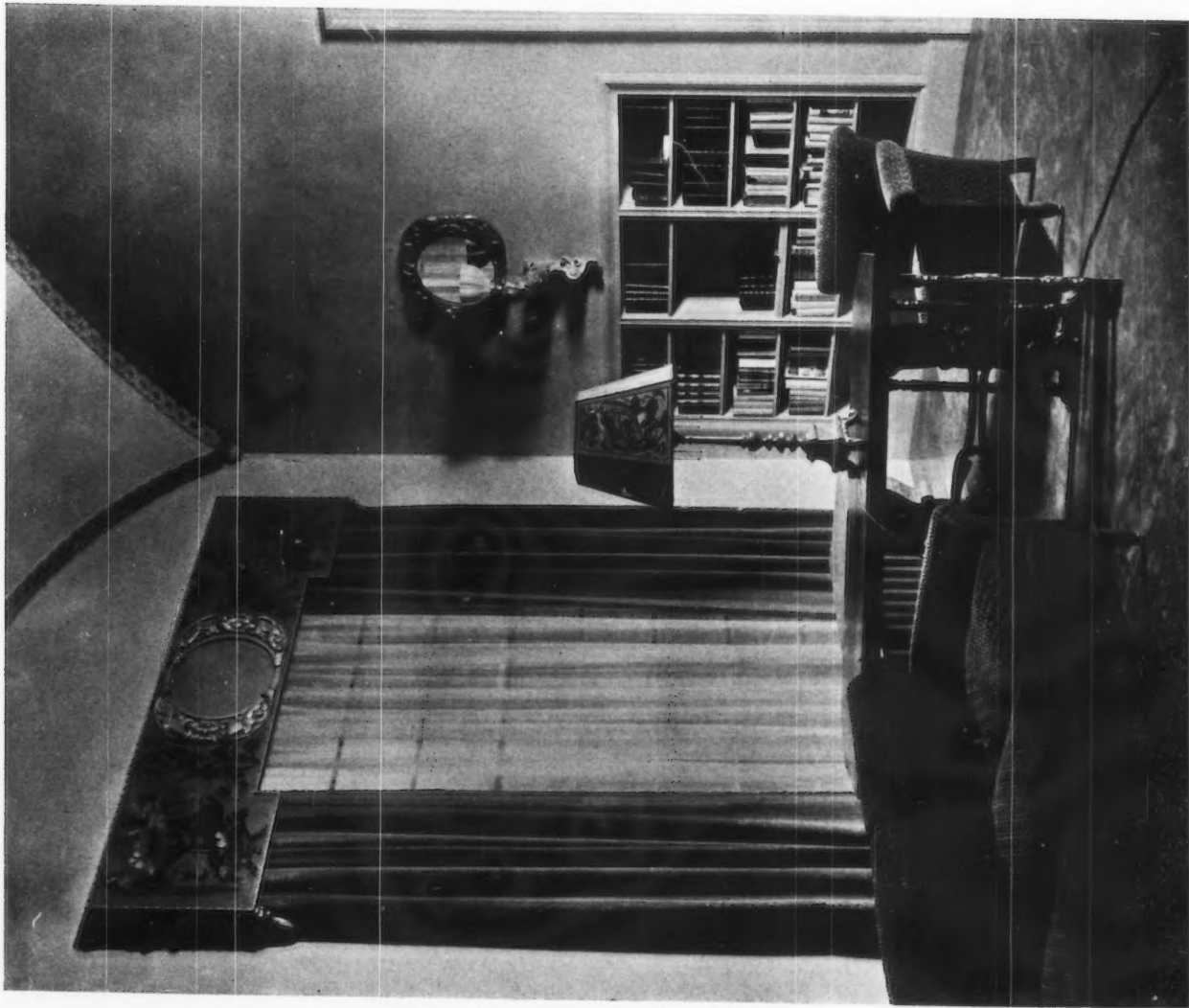


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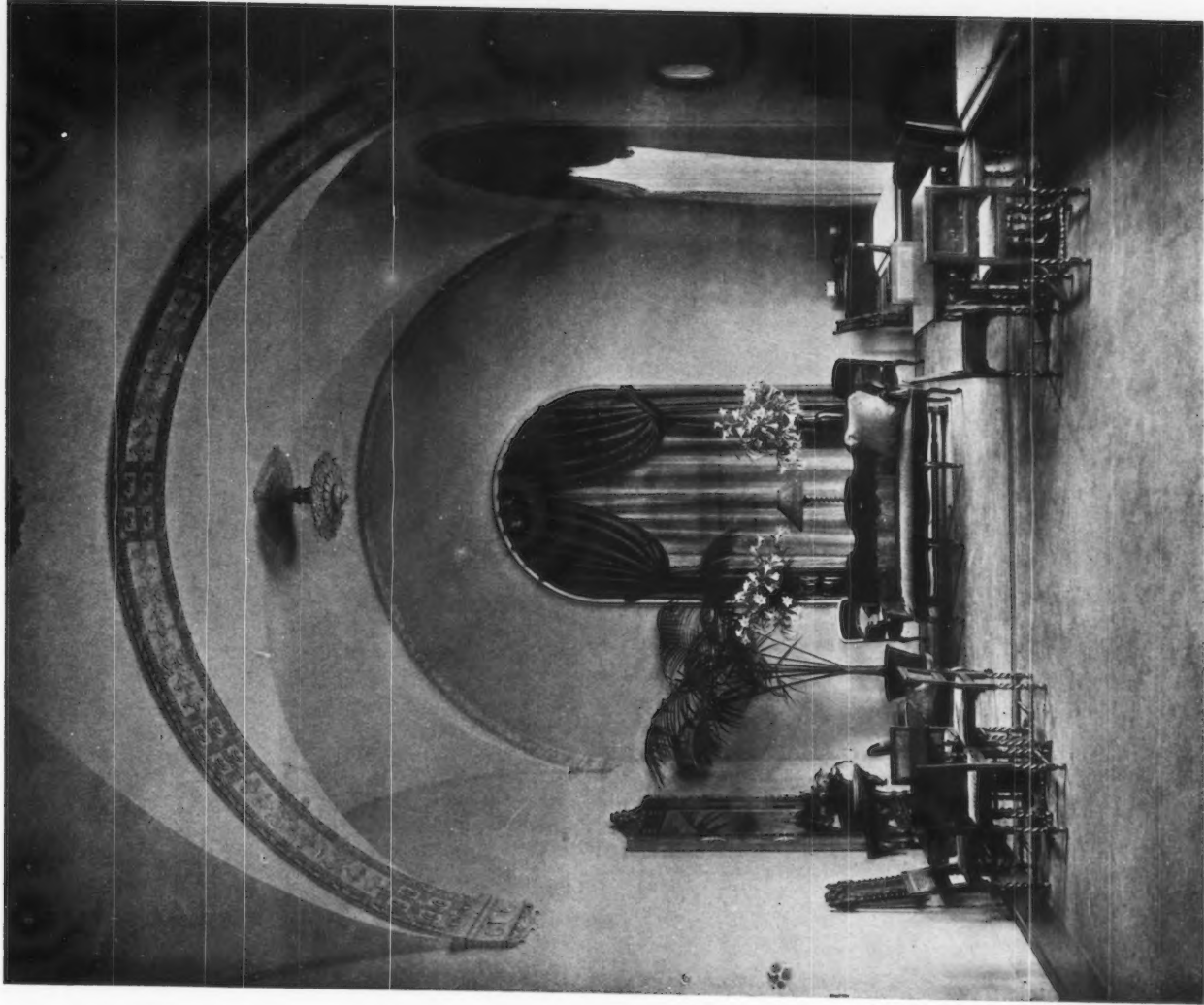
WOMAN'S ATHLETIC CLUB, SAN FRANCISCO  
BLISS & FAVILLE, ARCHITECTS





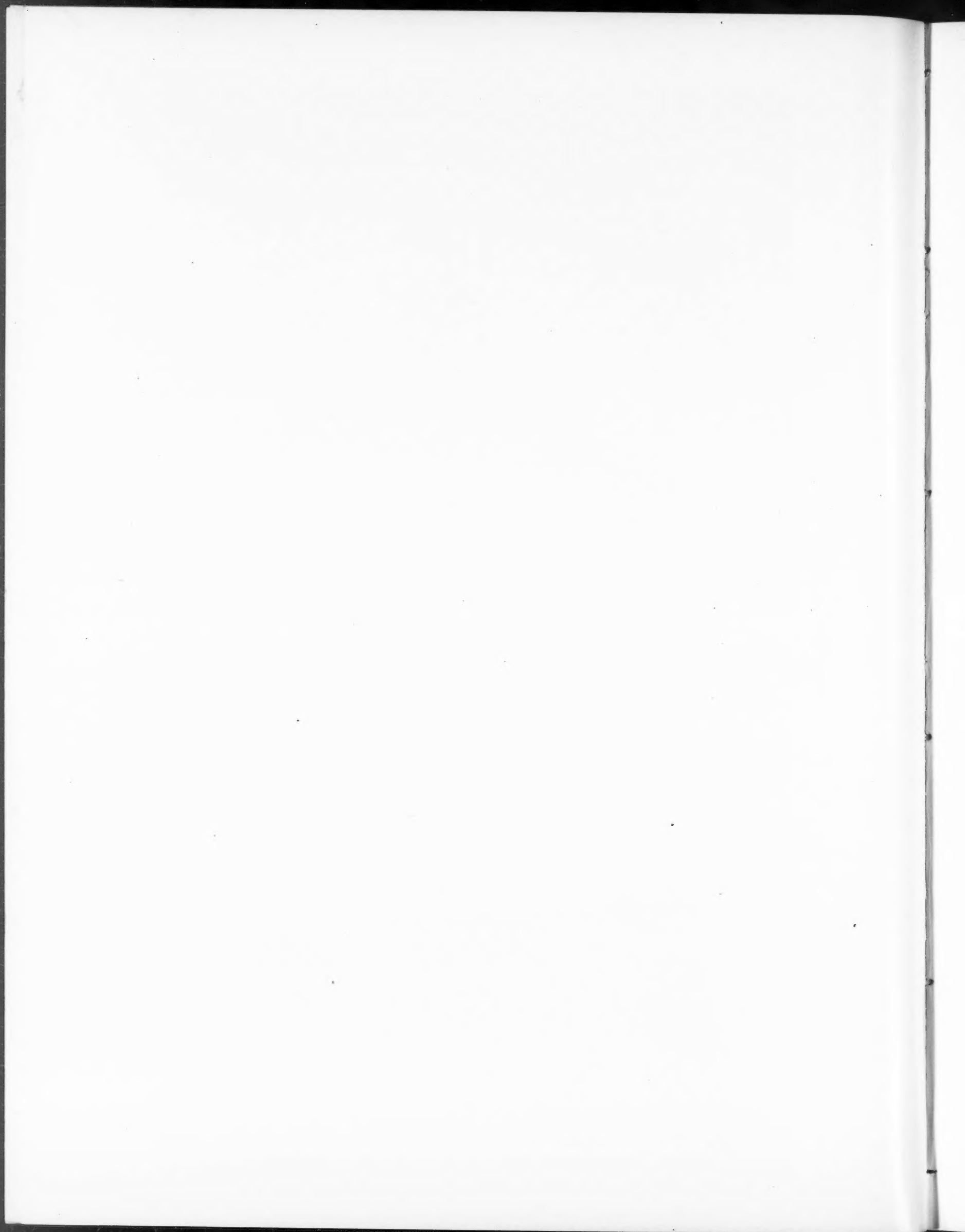


DETAIL, CORNER OF LIBRARY

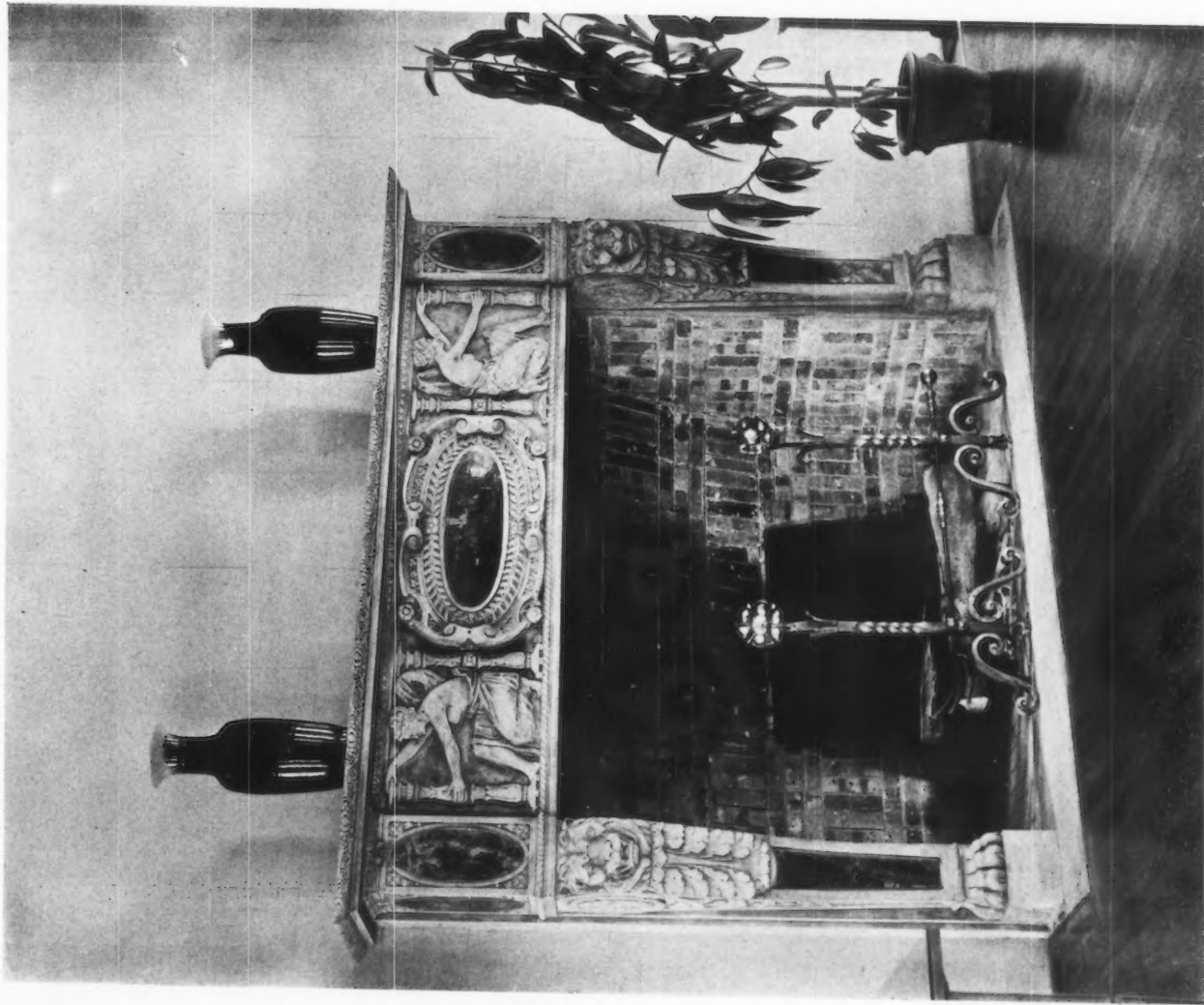


DETAIL, END OF THE GAME ROOM

WOMAN'S ATHLETIC CLUB, SAN FRANCISCO  
BLISS & FAVILLE, ARCHITECTS

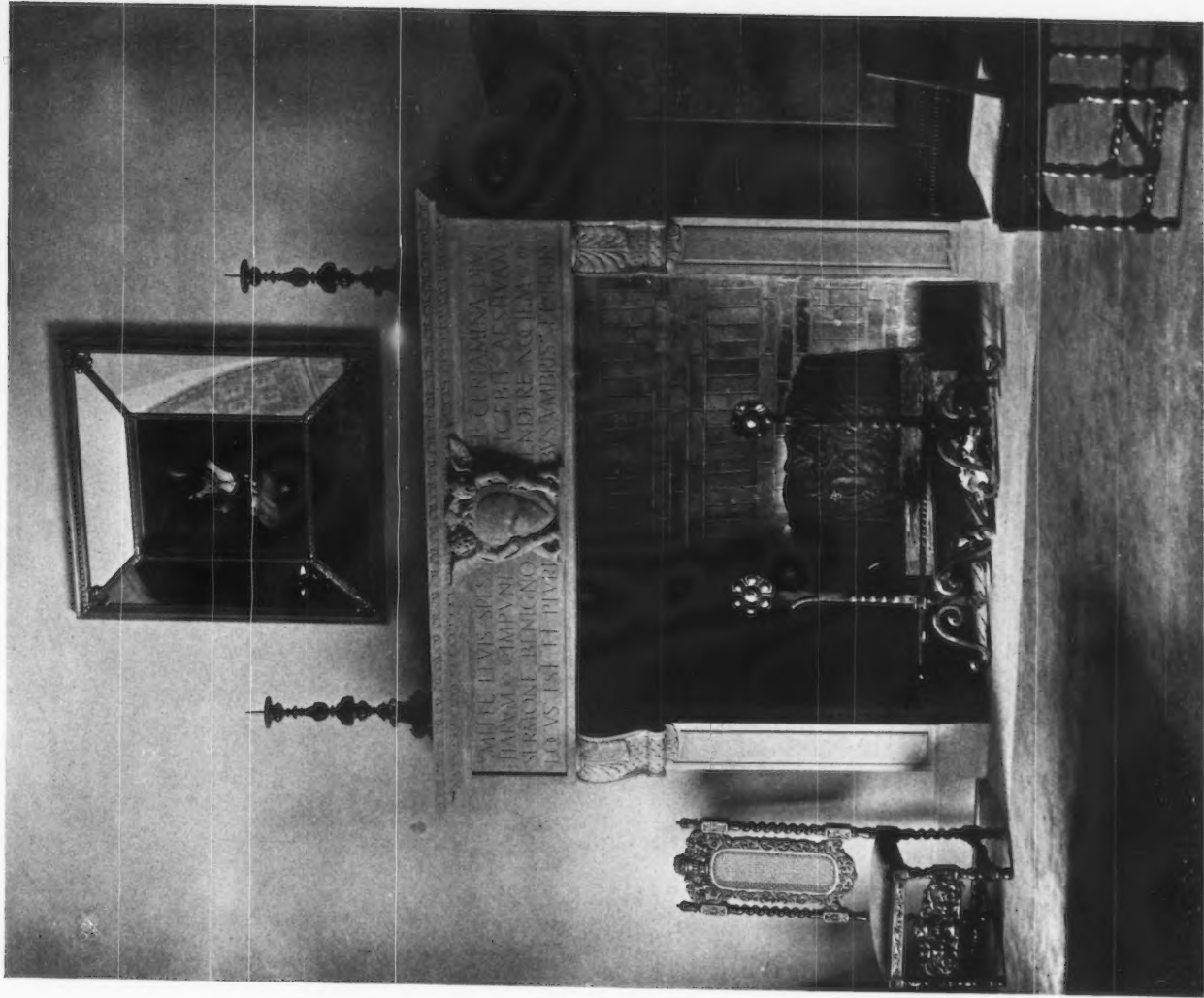






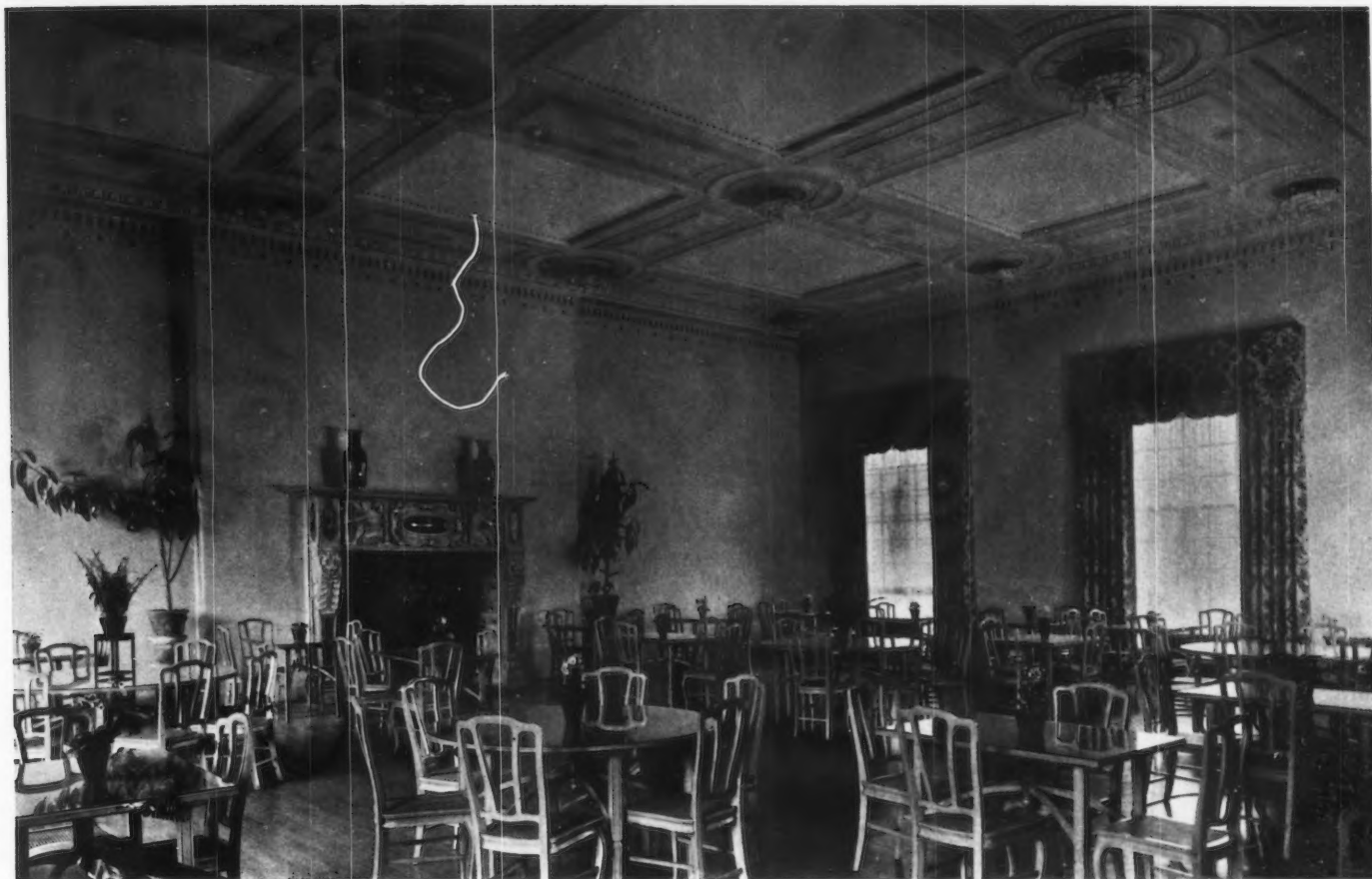
MANTEL IN DINING ROOM

WOMAN'S ATHLETIC CLUB, SAN FRANCISCO  
BLISS & FAVILLE ARCHITECTS

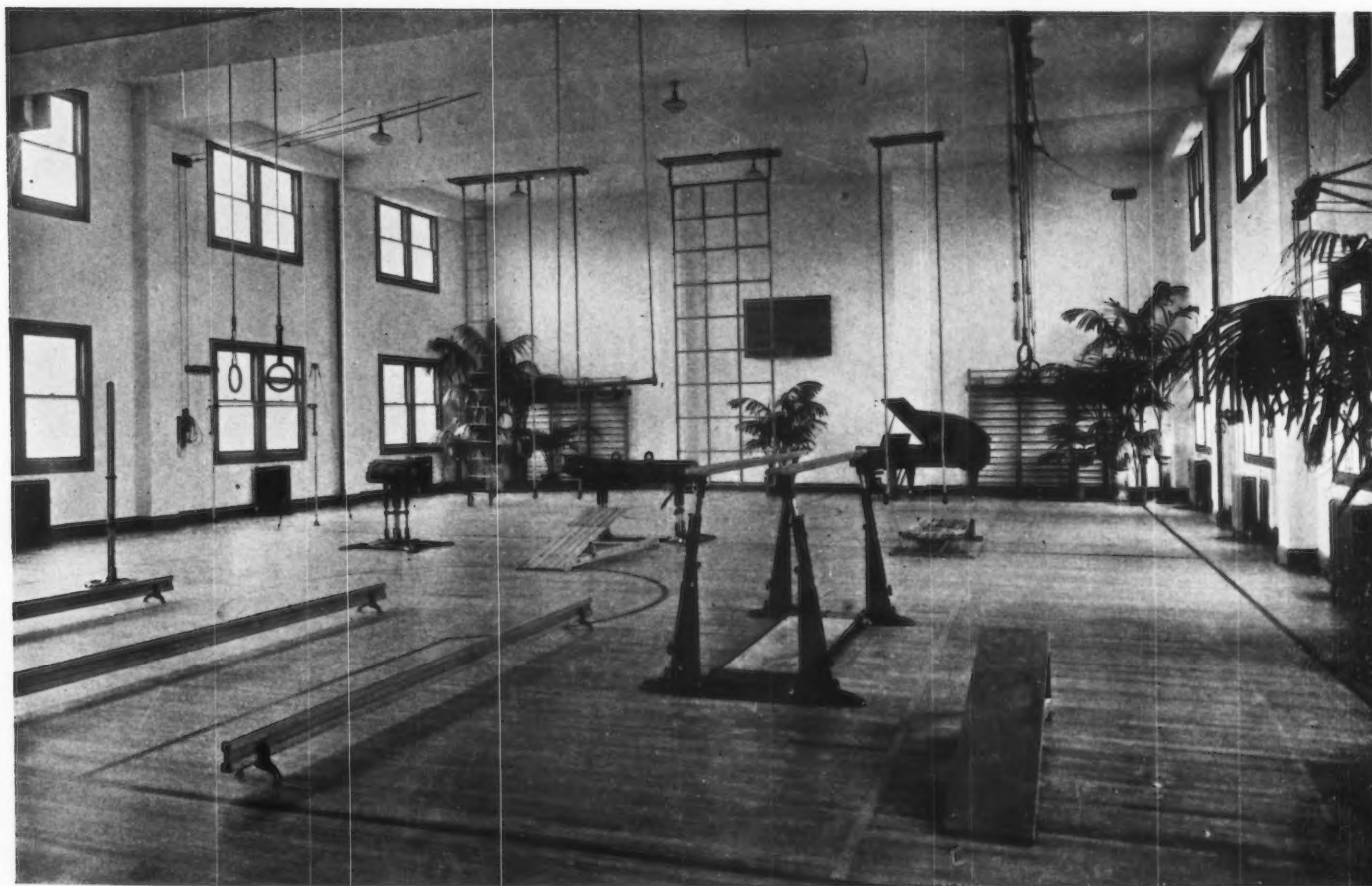


MANTEL IN THE GAME ROOM





DINING ROOM



GYMNASIUM

WOMAN'S ATHLETIC CLUB, SAN FRANCISCO  
BLISS & FAVILLE ARCHITECTS



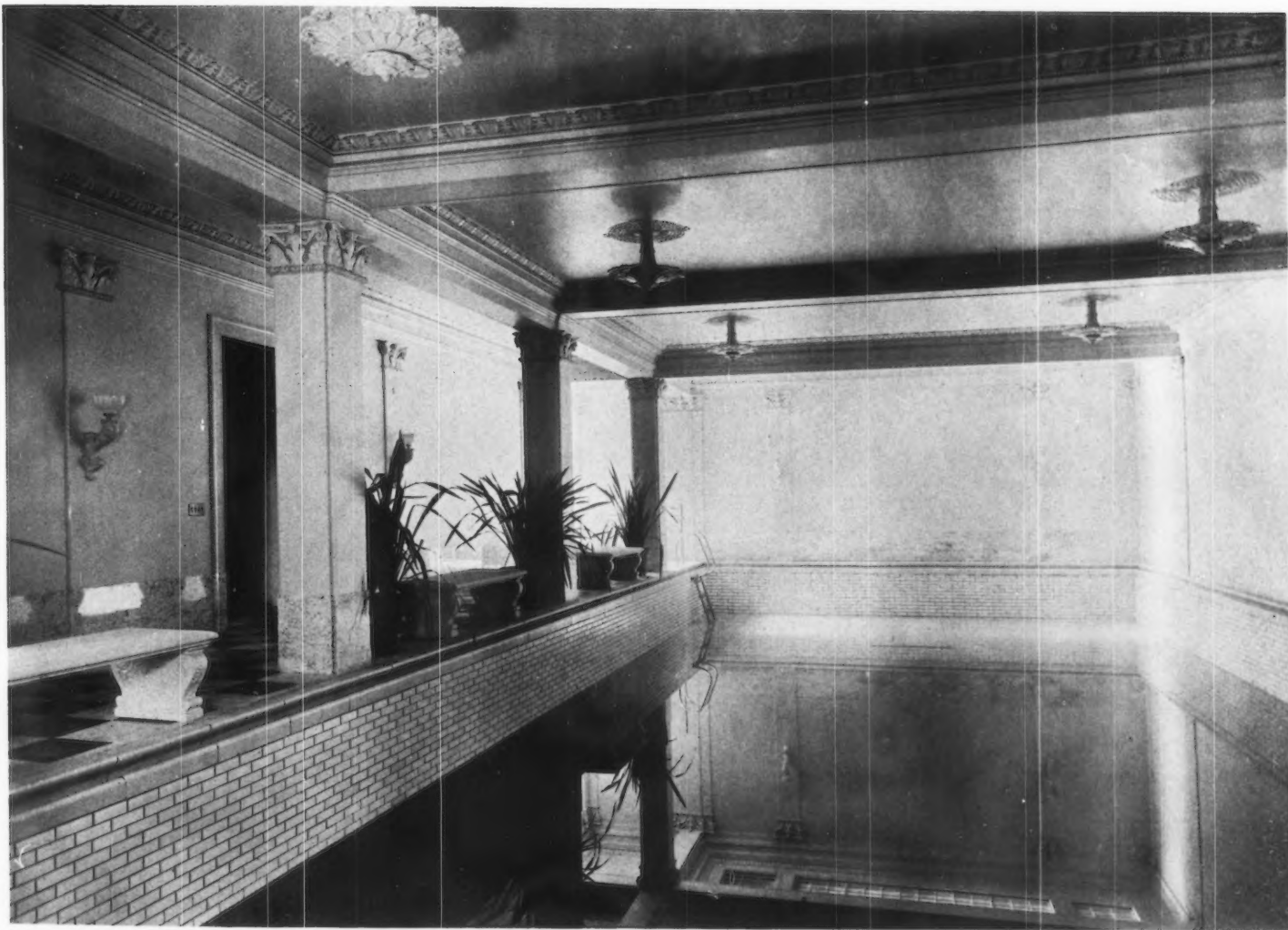




DETAIL OF MAIN ENTRANCE



DETAIL OF PLUNGE



PLUNGE

WOMAN'S ATHLETIC CLUB, SAN FRANCISCO  
BLISS & FAVILLE, ARCHITECTS

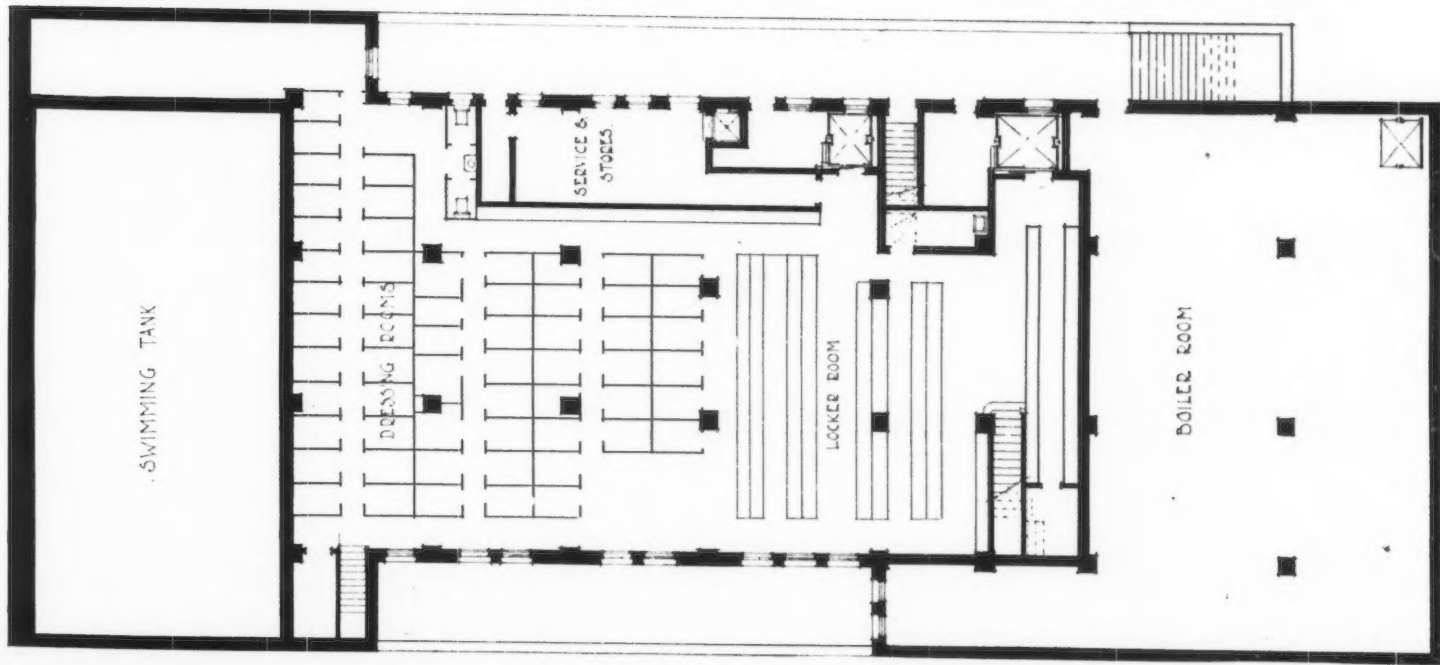


DETAIL: FRONT ELEVATION

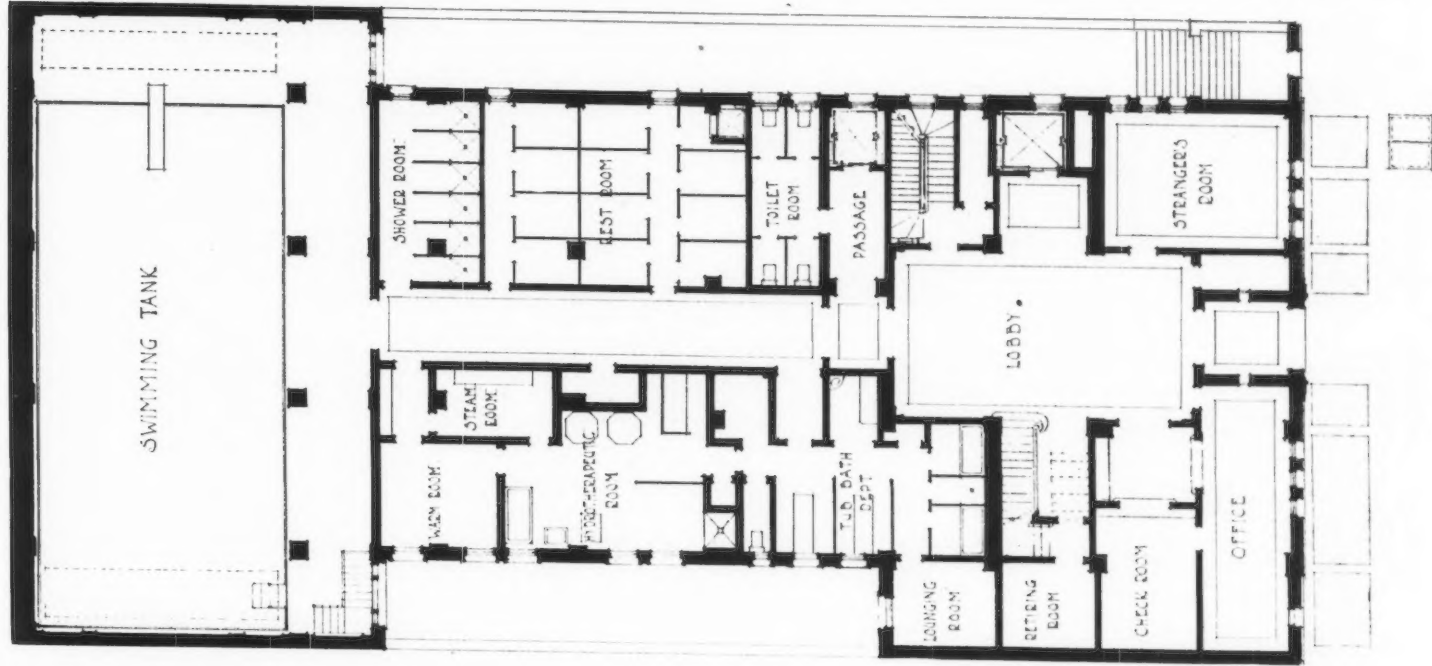
WOMAN'S ATHLETIC CLUB, SAN FRANCISCO

BLISS & FAVILLE, ARCHITECTS

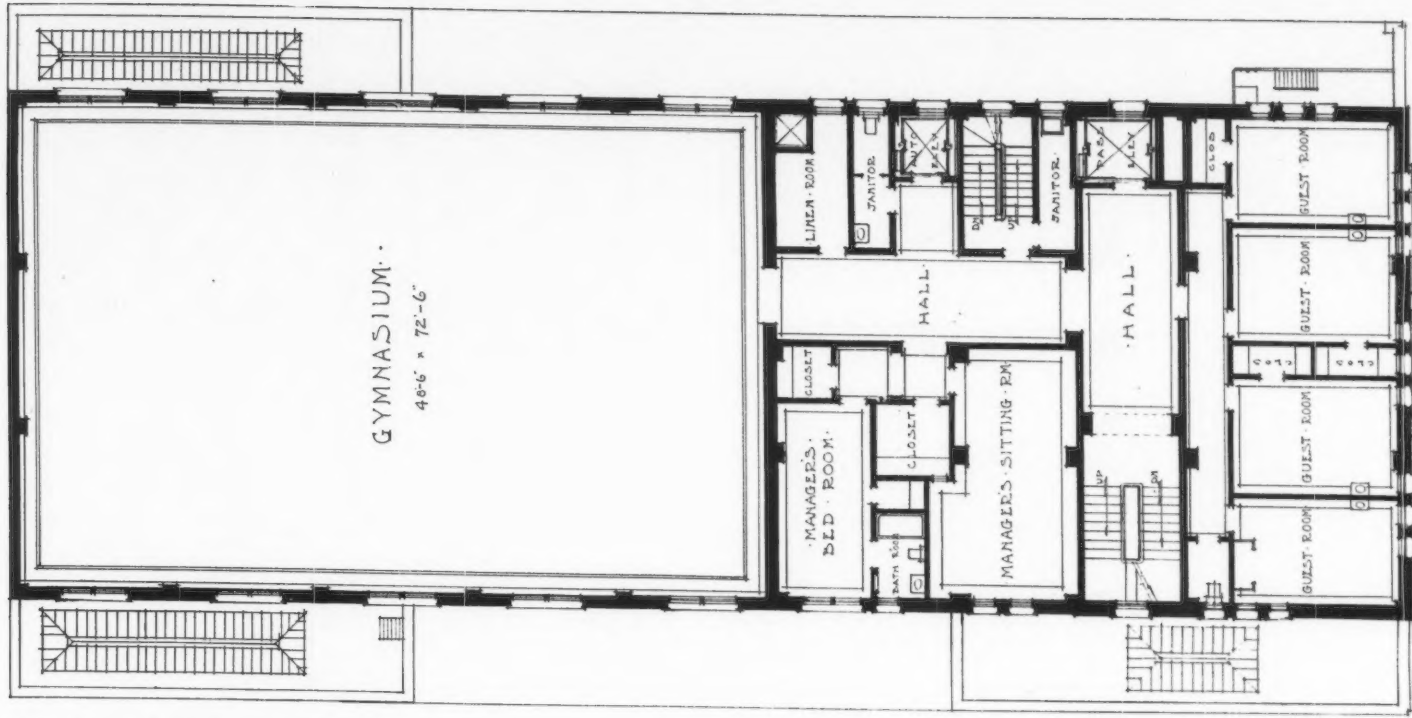




BASEMENT PLAN

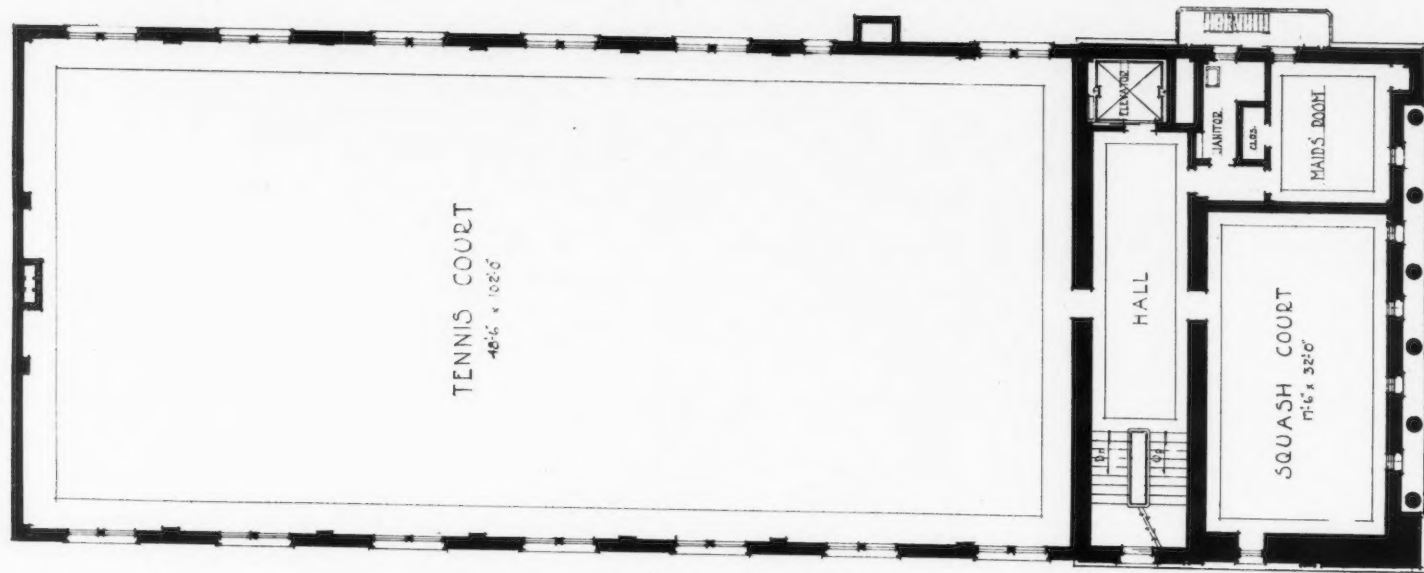
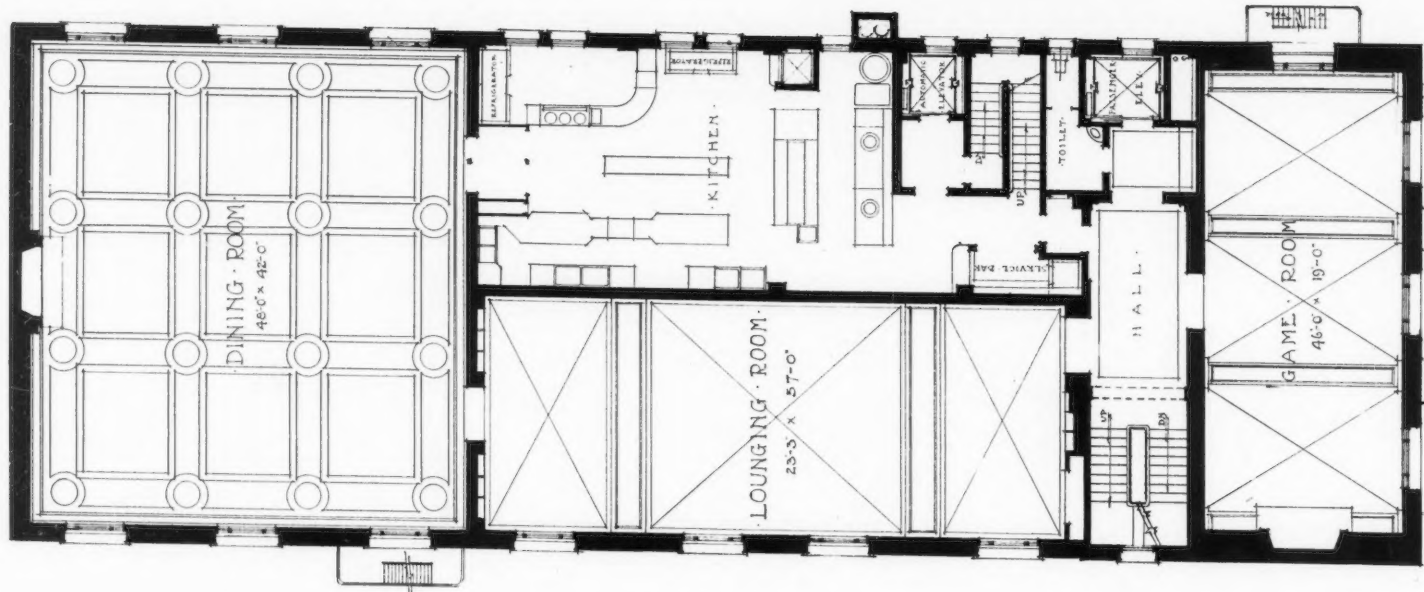
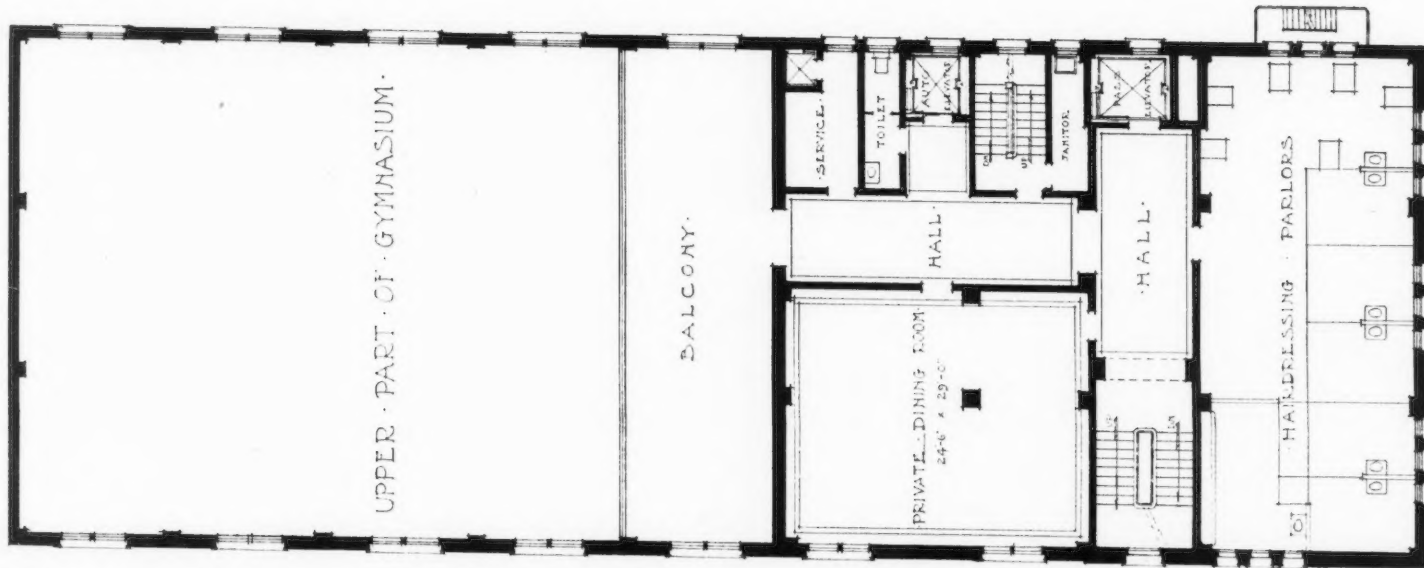


FIRST FLOOR PLAN

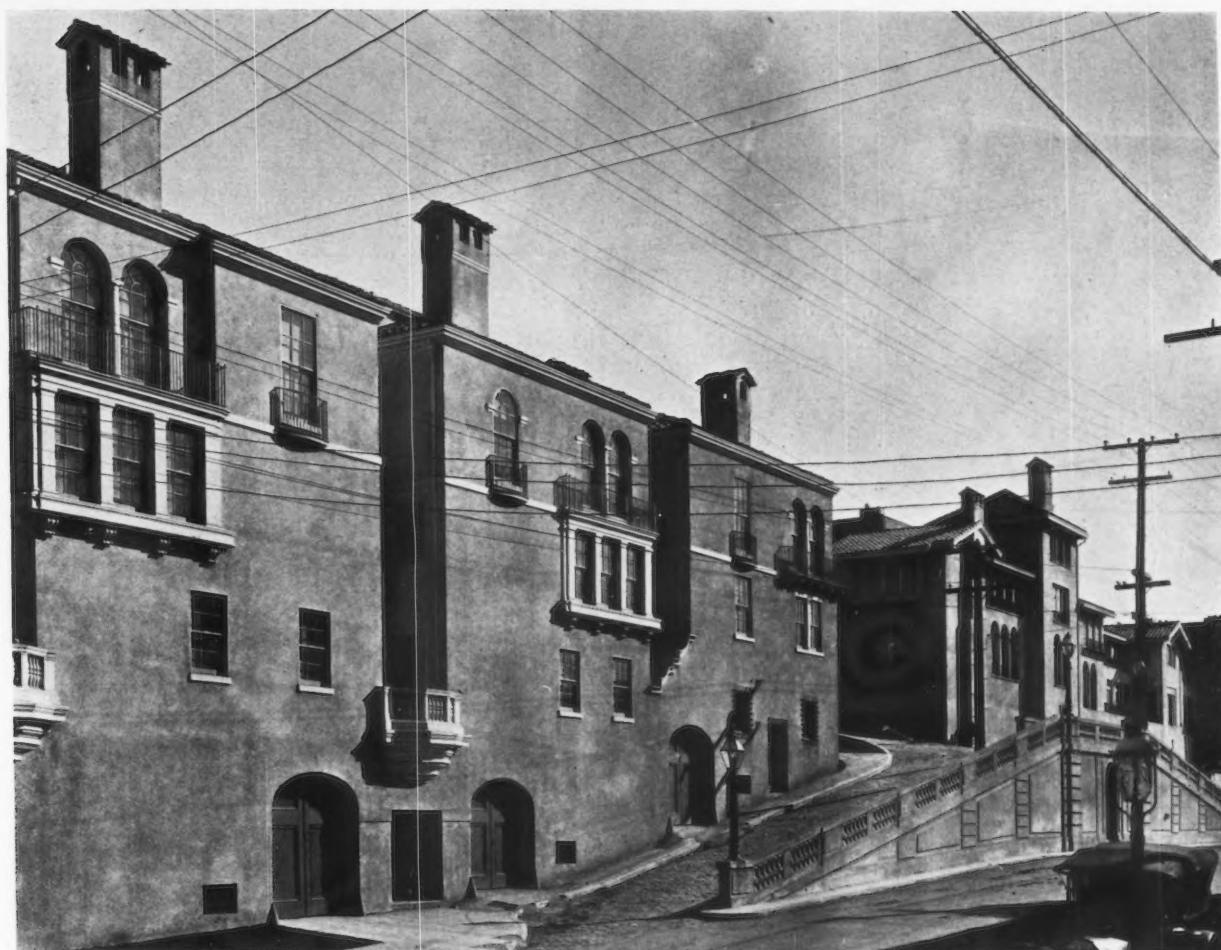


SECOND FLOOR PLAN

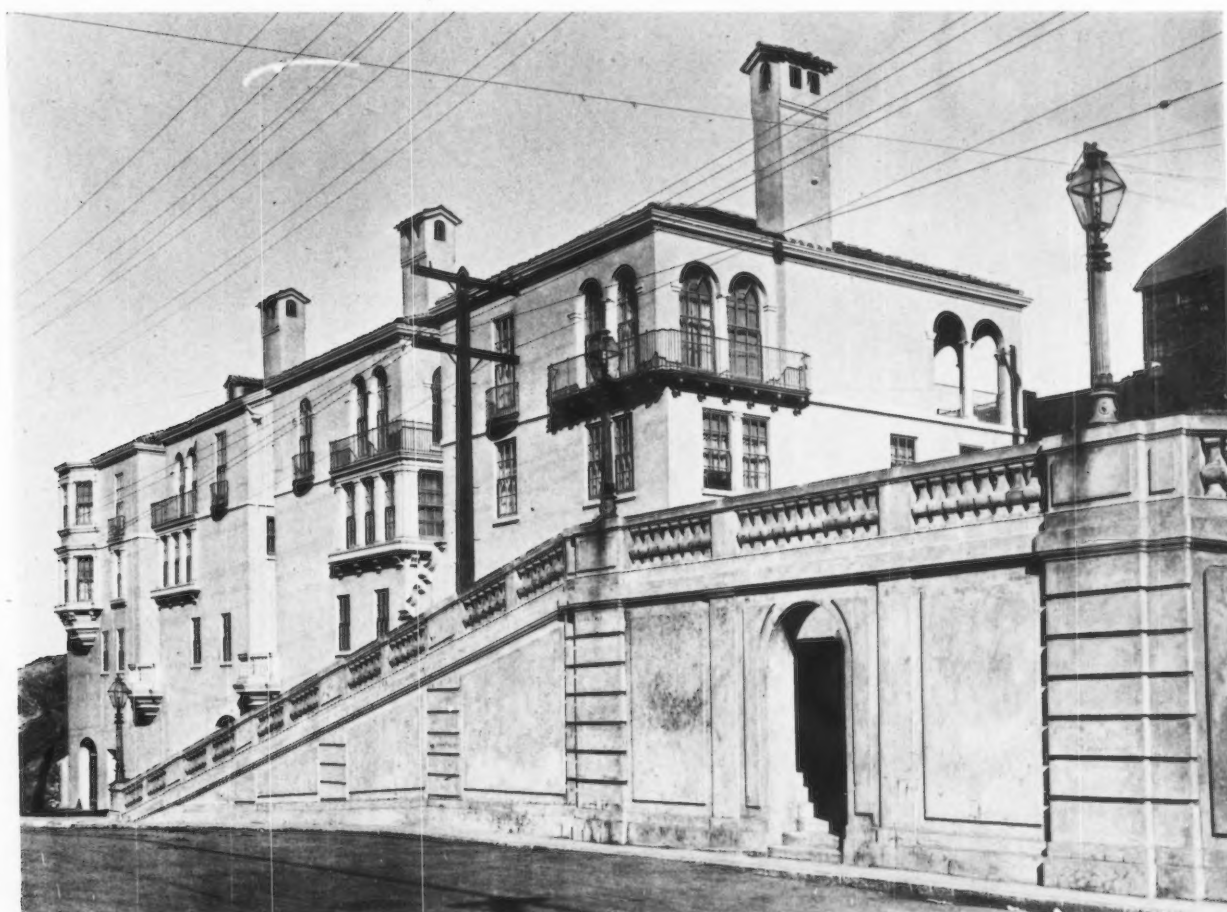
WOMAN'S ATHLETIC CLUB, SAN FRANCISCO  
BLISS & FAVILLE, ARCHITECTS



WOMAN'S ATHLETIC CLUB, SAN FRANCISCO  
BLISS & FAVILLE, ARCHITECTS



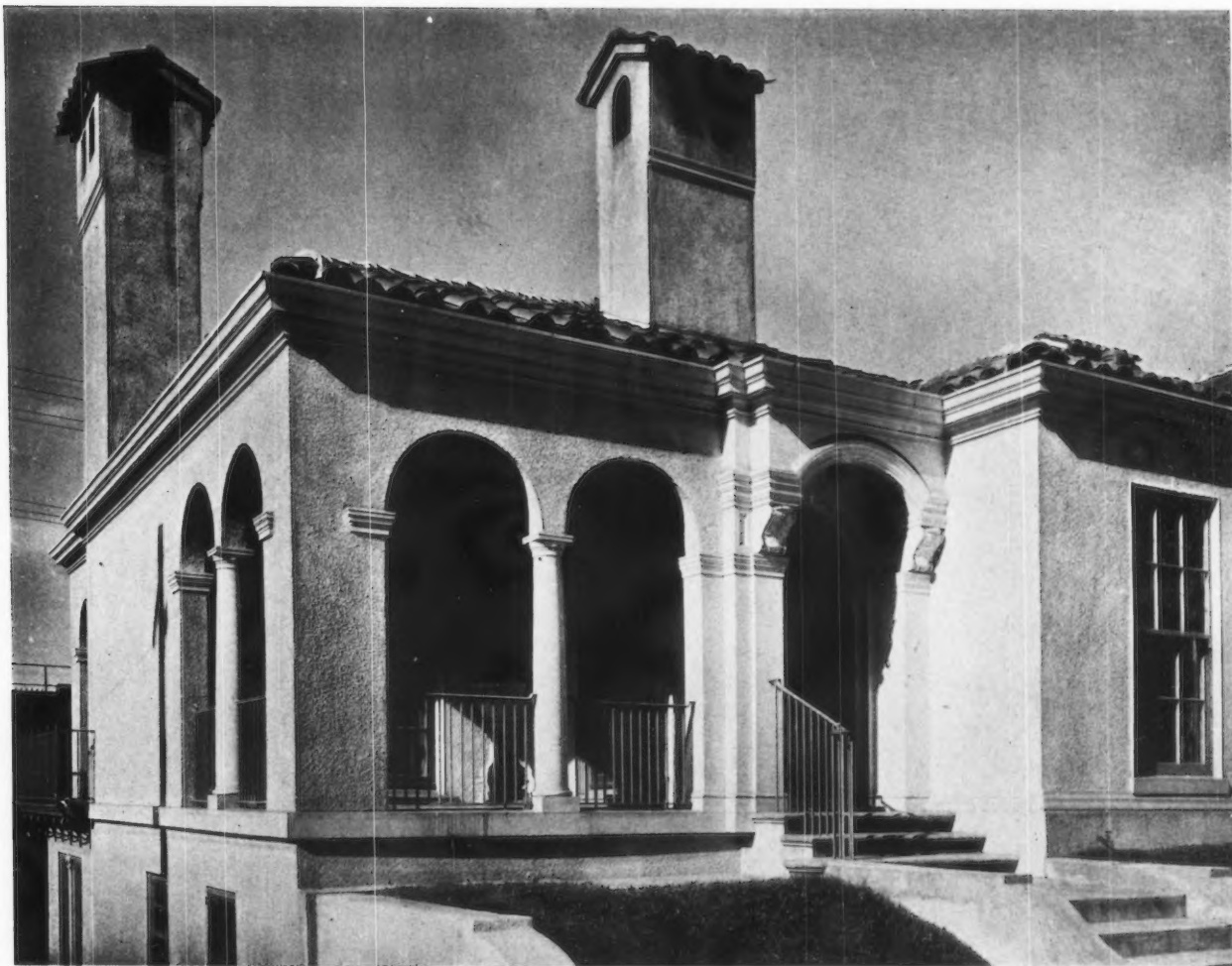
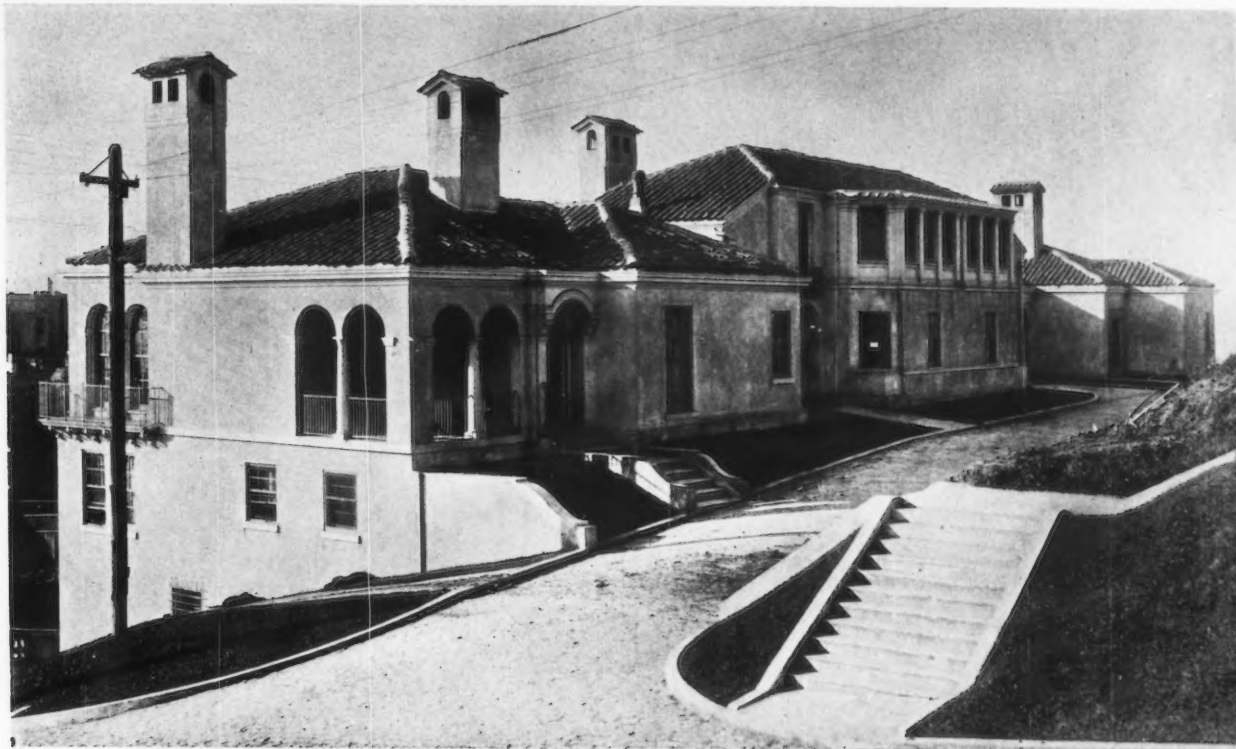
COMMUNITY APARTMENTS FOR NORMAN B. LIVERMORE AND HORATIO P. LIVERMORE  
WILLIS POLK & CO. ARCHITECTS C. W. McCALL, ARCHITECT



COMMUNITY APARTMENTS FOR NORMAN B. LIVERMORE, SAN FRANCISCO  
WILLIS POLK & CO., ARCHITECTS

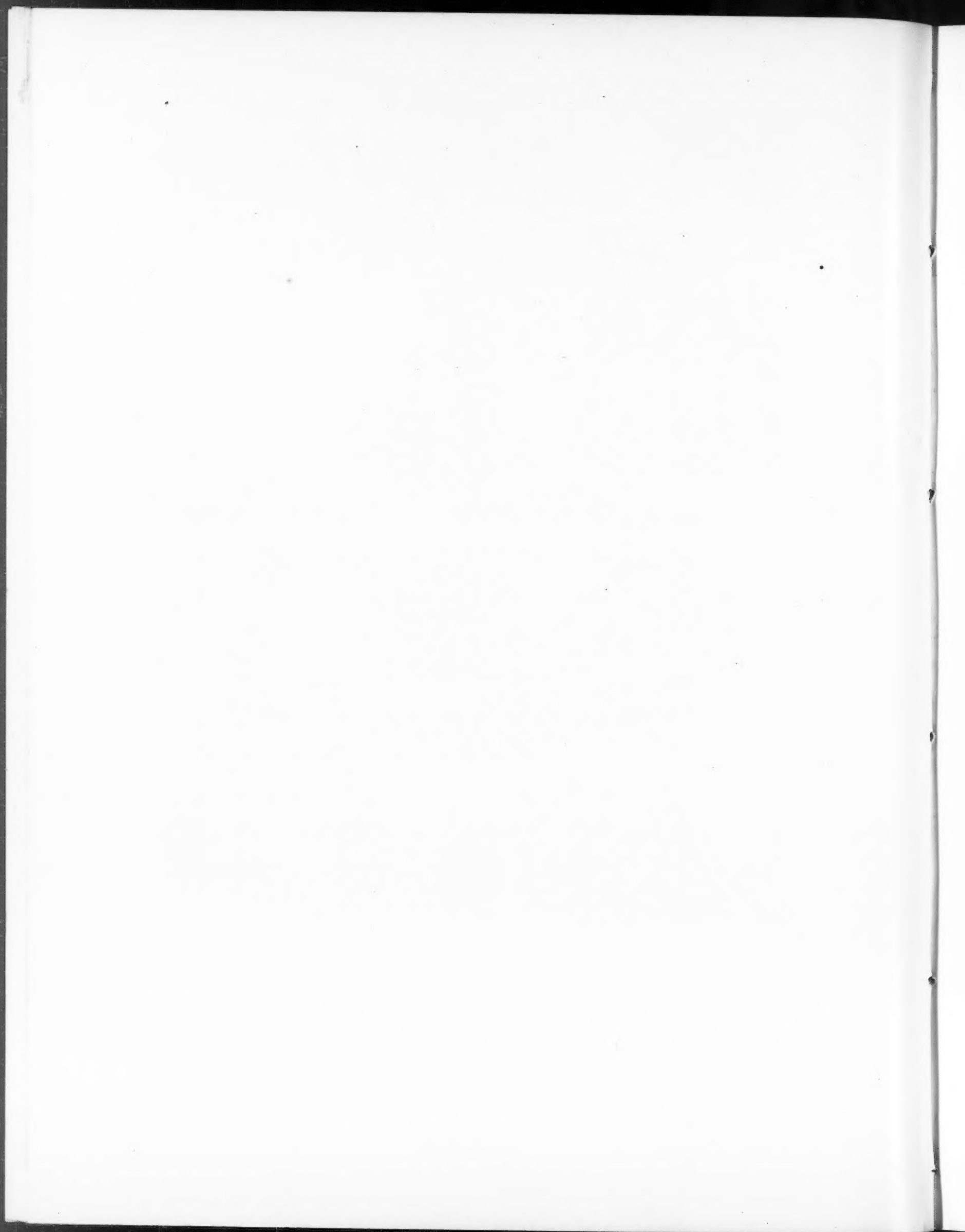






ENTRANCE DETAIL

COMMUNITY APARTMENTS FOR, NORMAN B. LIVERMORE, SAN FRANCISCO  
WILLIS POLK & CO., ARCHITECTS

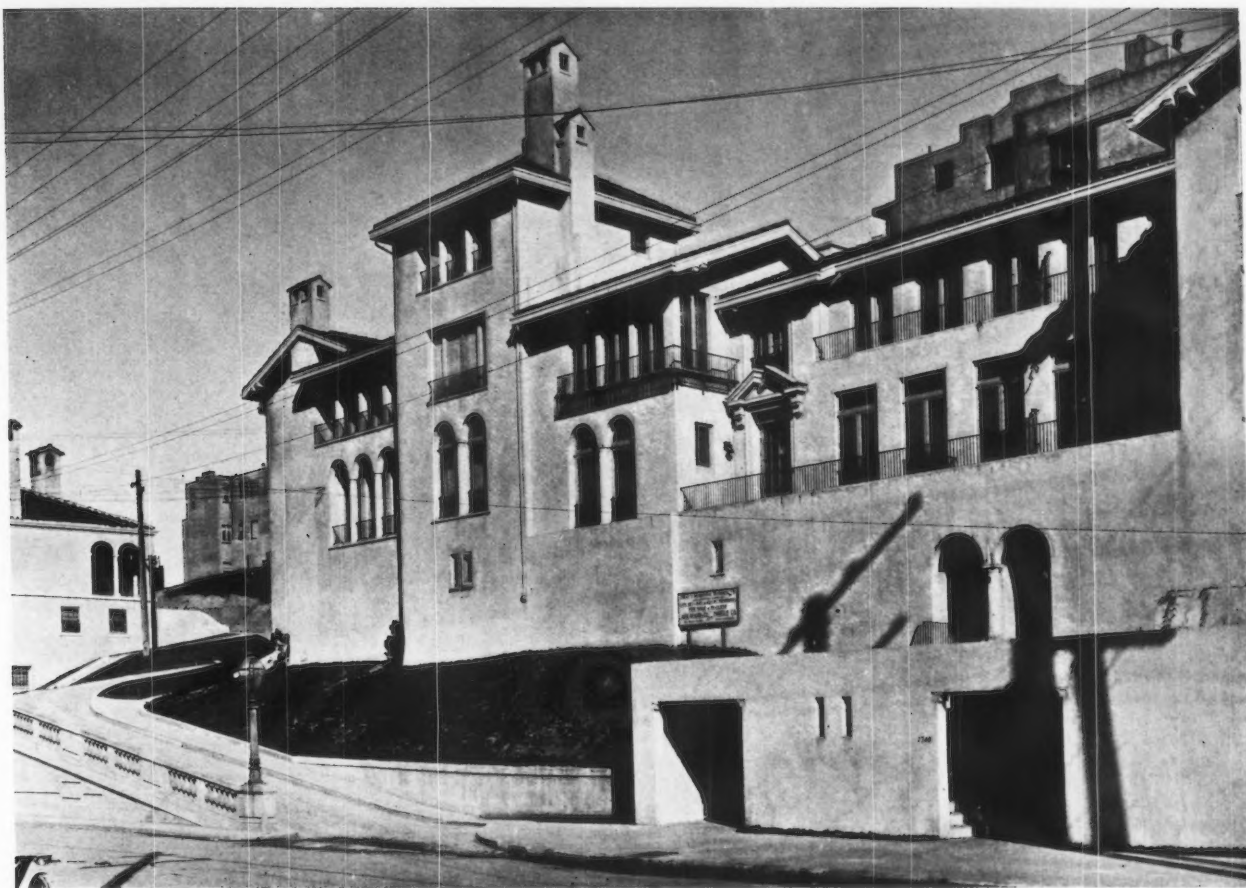






COMMUNITY APARTMENTS FOR HORATIO P. LIVERMORE, SAN FRANCISCO  
C. W. McCALL, ARCHITECT





COMMUNITY APARTMENTS FOR HORATIO P. LIVERMORE, SAN FRANCISCO  
C. W. McCALL, ARCHITECT







ENTRANCE DETAIL

MORSEHEAD APARTMENTS, SAN FRANCISCO

HOUGHTON SAWYER, ARCHITECT

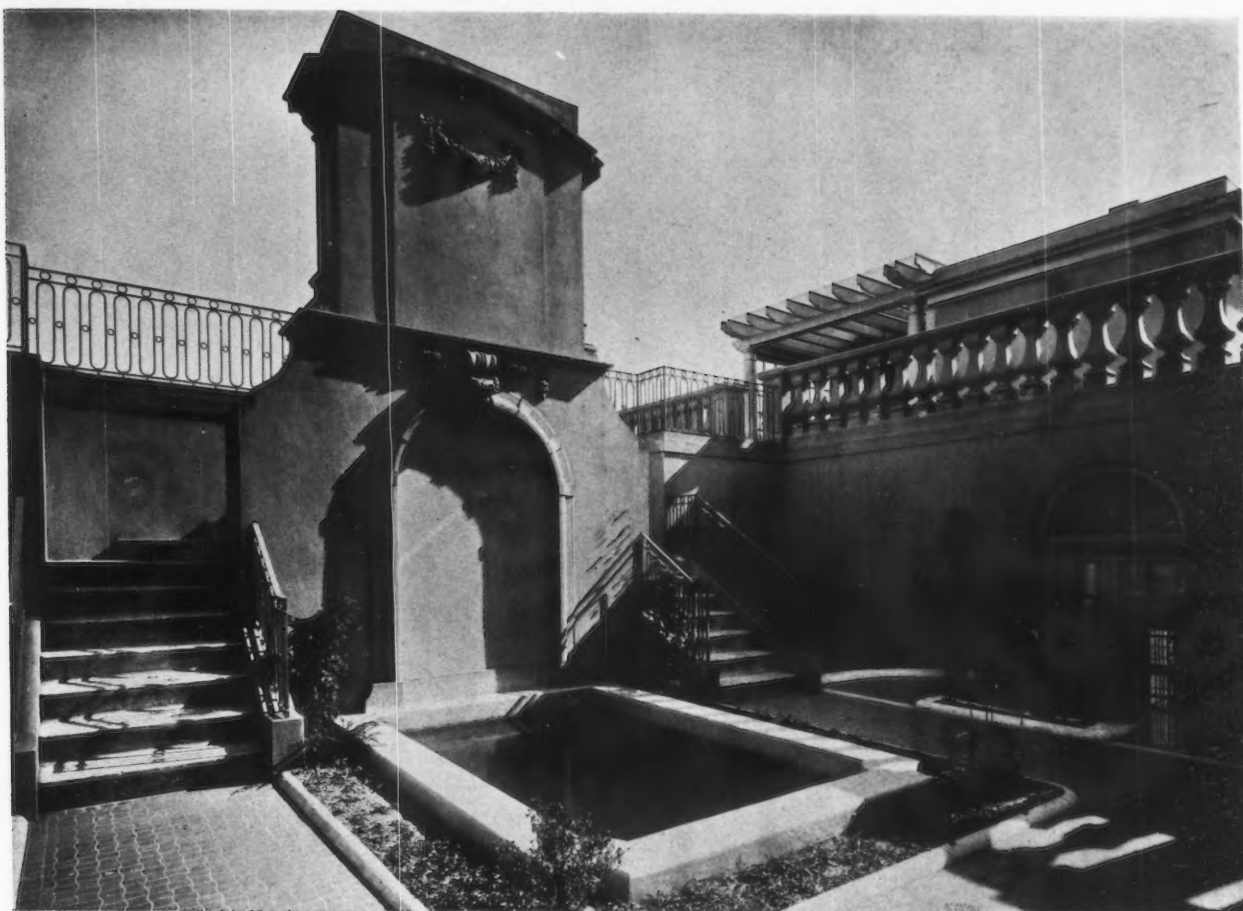






LIVING ROOM, OWNER'S APARTMENT  
MORSEHEAD APARTMENTS, SAN FRANCISCO  
HOUGHTON SAWYER, ARCHITECT





ROOF GARDEN AND POOL



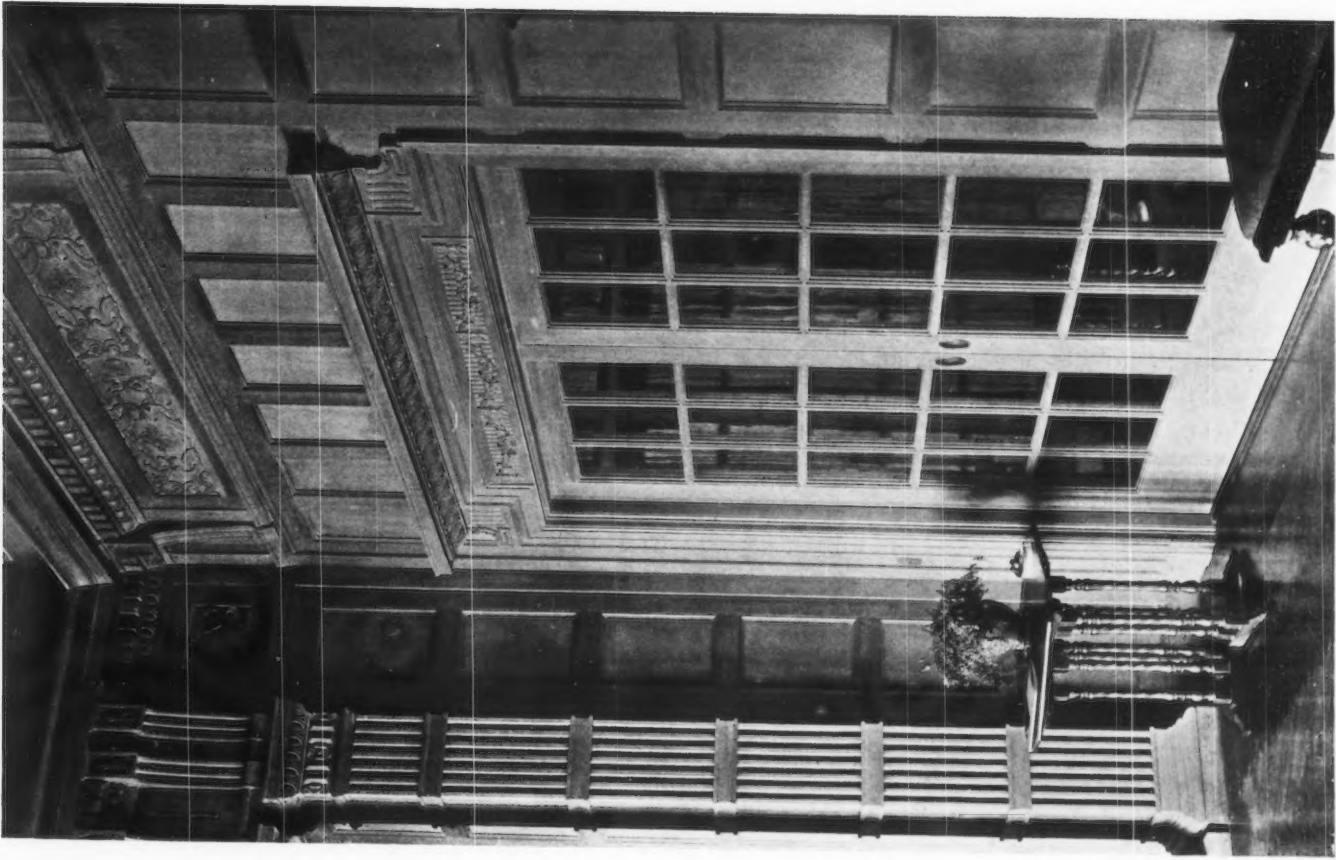
GARDEN ROOM, OWNER'S APARTMENT

MORSHEAD APARTMENTS, SAN FRANCISCO

HOUGHTON SAWYER, ARCHITECT

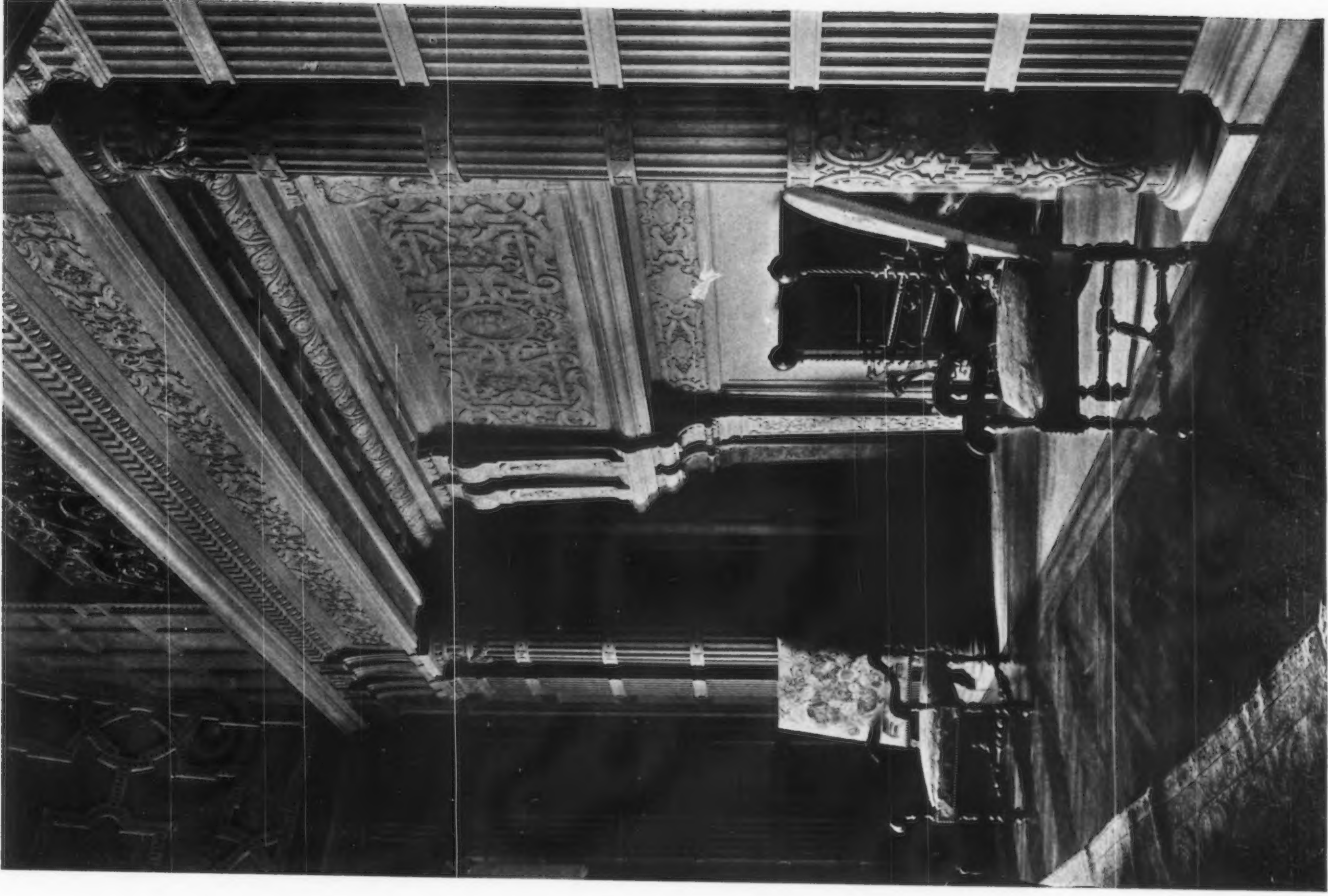






DETAIL OF OWNER'S APARTMENT

MORSHEAD APARTMENTS, SAN FRANCISCO  
HOUGHTON SAWYER, ARCHITECT



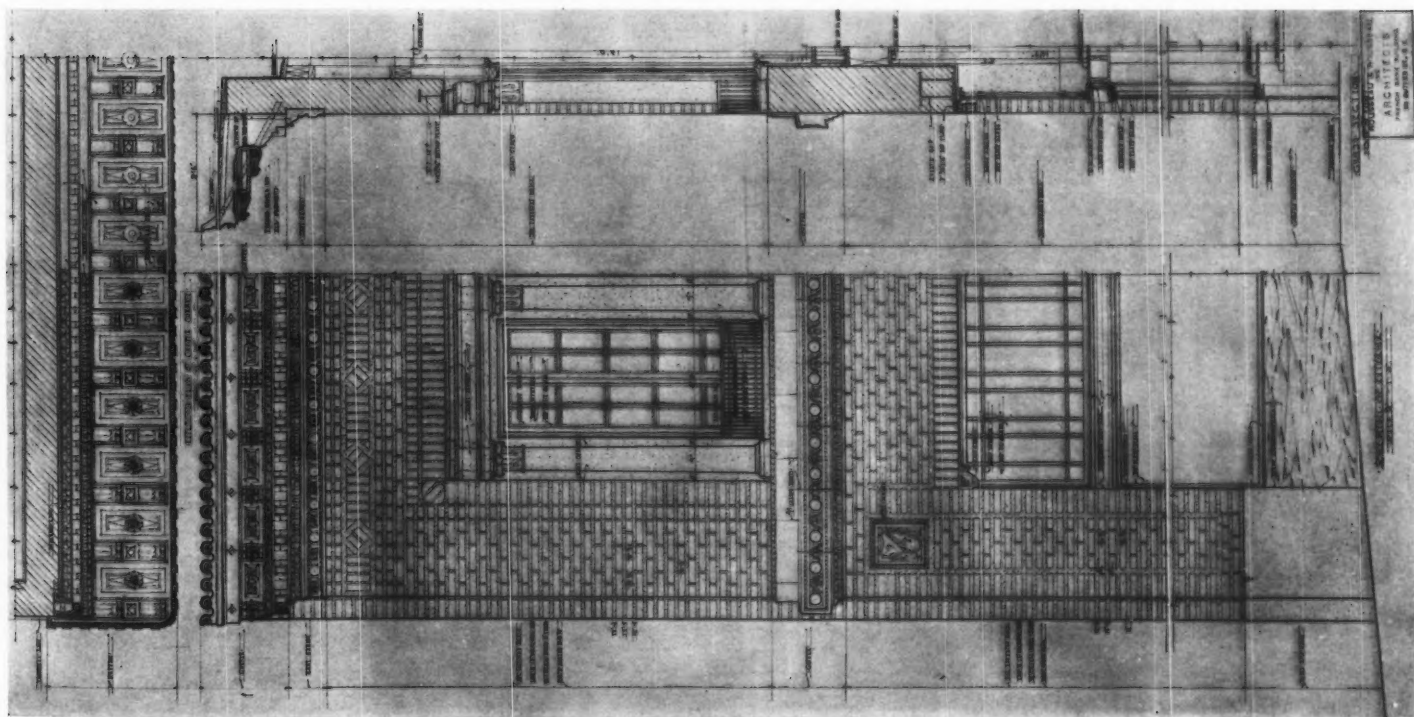
DETAIL OF MANTEL, OWNER'S APARTMENT







E. C. HEUTER, BUILDING, SAN FRANCISCO  
ROUSSEAU & ROUSSEAU, ARCHITECTS

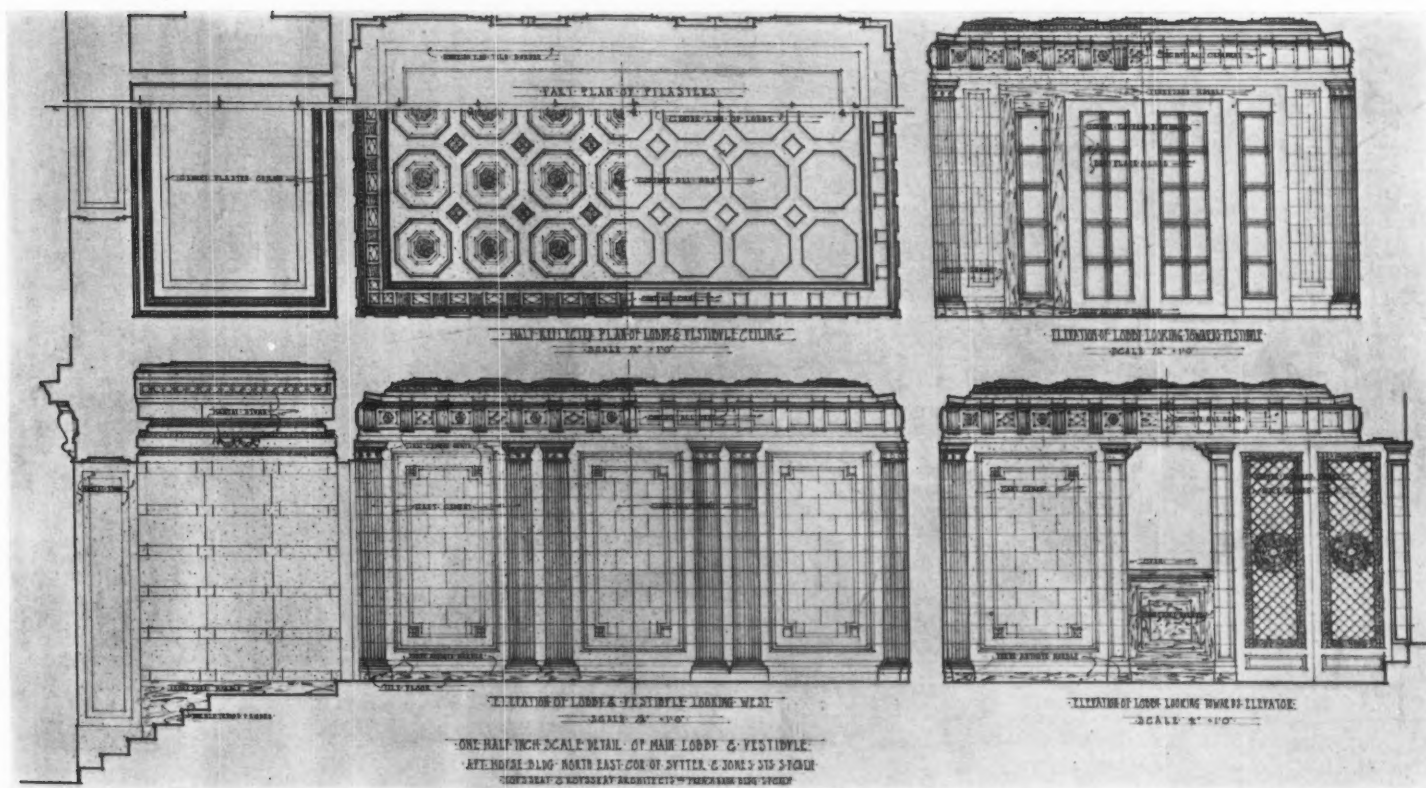


DETAIL OF EXTERIOR, E. C. HEUTER, BUILDING, SAN FRANCISCO  
ROUSSEAU & ROUSSEAU, ARCHITECTS

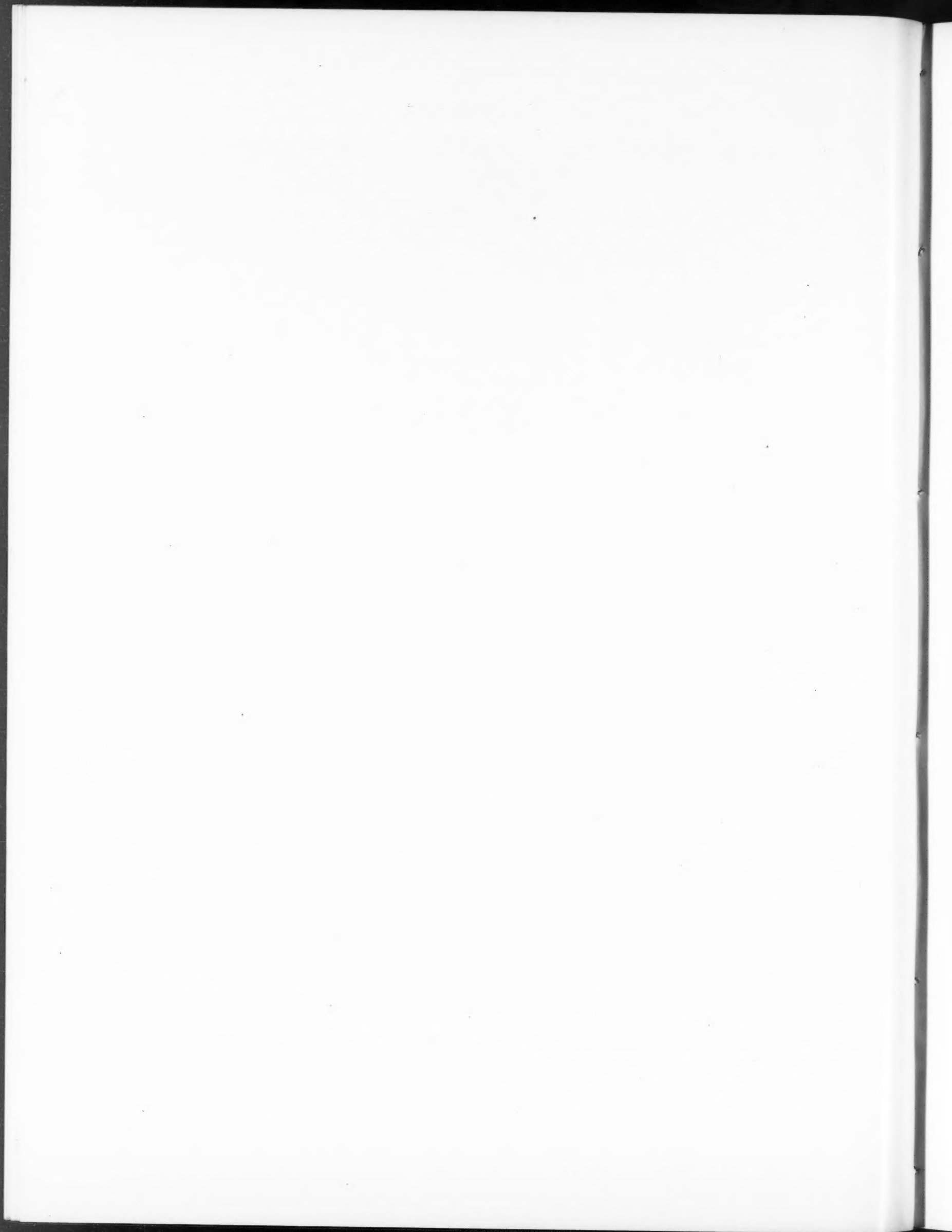




QUEEN ANNE APARTMENTS, SAN FRANCISCO  
ROUSSEAU & ROUSSEAU, ARCHITECTS







## Wall Paintings.

(Continued from page 87.)

If our "vice crusaders and educators and critics" could but get the morality and economy of this in their "nuts," they would know why some men avoid the temples of the times and some females take to the streets.

At one time the temple was center of the arts (unwittingly), and at whose altars the people presented their finest products, and under whose domes the same celebrated their "material triumphs" by bringing the richest they had to offer as gifts to the gods. It is a matter of history how all this changed and how "letters" finally concluded, it was itself that made all the morality and beauty possible in the world.

Across the upper facade of our public library is cut deeply in hard stone, "Imperishable Books." It would be an interesting petite histoire to trace the translation of the sign or symbol, BOOK or THE WORD into a pile of perishable printed matter of the modern press.

Out of the distant harmony of things there has come to me that the BOOK, THE WISDOM, was originally a sort of triphyllous affair, composed of



DETAIL MAIN ENTRANCE, HOME OF WALTON N. MOORE, PIEDMONT, CAL.  
ALBERT FARR, ARCHITECT

music, word and picture — coming to us with two leaves very much scrawled on by a superciliousness bordering upon snobbery. If this is what the architect meant when he spoke of "a prevailing superficial æstheticism as responsible for the emptiness of the decorative in character on our monuments," one agrees. No one art has in itself the all wisdom, nor the all of means of human expression. As Goethe says again: "The drawn symbol may not be translated into the written or spoken symbol; it is because men have wrongly substituted one for the other that we have our present monstrous symbolisms" — and metaphors in speech — "still one might learn to understand the picture better by striving to translate the meaning of it into words." If I am not very far wrong, the vain struggle of letters to substitute self for all the arts, and explain the deficiencies of all the others as universalities in expression, has reacted upon it to just the opposite of its intention. Some might believe there has never been such intent. But there is Herr Grimm again, the very symbol, if I may say it so, of the caper; for does

(Continued on page 129.)

## COMPETITION FOR A SMALL HOUSE AND GARAGE

*To be Built of Brick and Other Clay Products*

FIRST PRIZE \$500.00  
SECOND PRIZE \$300.00  
THIRD PRIZE \$150.00

*Mentions;  
Competition Closes  
June 1, 1917*

FOURTH PRIZE \$100.00  
FIFTH PRIZE \$50.00  
SIXTH PRIZE \$50.00

*Competition open to all Architects and Draughtsmen on the Pacific Coast*

### PROGRAM



THE problem is a small detached house and accompanying garage suitable to the climatic and landscape conditions of California.

The outer walls of both buildings shall be designed for brick construction, trimmed with brick or terra cotta and to have an air space in the walls.

The foundations are to be designed for brick and the roofs are to be covered with clay tile.

#### SITE

The house is to be built upon a level lot in a town or suburb of a large city. The width of the lot is to be not less than 50 feet nor more than 100 feet, with a depth not exceeding 150 feet.

#### REQUIREMENTS OF HOUSE

The house shall contain an entrance hall, living room, dining room, kitchen, pantries, porches, etc., three main bed rooms with two bath rooms and two sleeping porches. There will also be one other sleeping room and bath for servant.

#### REQUIREMENTS OF GARAGE

The garage shall be provided to accommodate one machine, wash rack, etc.

#### COSTS

The total cost of house exclusive of the land shall not exceed \$8,500.00, which shall include excavating, heating, plumbing, lighting fixtures, etc., but exclude planting or gardening effect.

The total cost of the garage shall not exceed \$750.

#### CUBIC CONTENTS

Houses of this type of construction have been built in this section of the country at a cost of 25 cents per cubic foot, and this rate shall be taken as the basis for

computing the cost, and no design whose cubical contents shall exceed 34,000 cubic feet will be considered. Porches and verandas are to be figured separately at one-fourth of their total cubage and their cost is to be included in the total cost of the house.

The garage shall be figured at 18 cents per cubic foot.

#### MEASUREMENTS

The measurements for computing the contents of both buildings must be taken from the outside of the exterior walls and from the basement floor level, if any, of the house, to one-half the average height of the roof. If only a portion of the basement is excavated below the house, then the measurement for the unexcavated portion shall be taken from a two-foot level below the first floor line.

The measurements for the garage shall be taken from the floor line, to one-half the average height of the roof.

#### DRAWINGS REQUIRED

There are to be two sheets of drawings. On the first sheet a pen and ink perspective of the house without wash or color, drawn at a scale of four feet to one inch; a detail of the front entrance at a scale of three-fourths inch to one foot, with other details if desired; and a pen and ink perspective of garage at a scale of four feet to one inch.

On the second sheet a plan of the first floor, and, if used, the basement and second floor, at a scale of eight feet to one inch; a section at a scale of three-fourths inch to one foot showing the construction of exterior walls with cornice; and schedule of cubage. In connection with the plan of the first floor, show the development of the whole lot in reference to the placing of the house and garage, the paths and planting. This plan is to be rendered in India ink wash. No color allowed. The cut of walls on the plan of the building will be blocked in solid. Both drawings to have the title, "Competition for a Small Brick House and Garage."



## PROGRAM --- BRICK HOUSE AND GARAGE COMPETITION

## SIZE OF DRAWINGS

The size of both sheets is to be 20 inches by 26 inches, with a border line drawn one inch from the edge. The paper is to be white and not mounted. Tracing paper not allowed. All drawings shall be delivered flat without any mark of identification and shall be enclosed in a sealed wrapper, on the outside of which shall be lettered "The Architect," 245 Mission Street, San Francisco, Cal., and the title, "Competition Drawing for a Small Brick House." The wrapper shall contain with the drawings a sealed envelope, enclosing the name and address of the Competitor.

## DELIVERY OF DRAWINGS

The drawings shall be delivered flat to "The Architect," 245 Mission Street, San Francisco, California, not later than 12 noon upon the first day of June, 1917. Any questions must be sent before April 1st to "The Architect," and answers, will be published in the April issue.

The designs shall be judged by a jury of three members of the Architectural Profession,—one from the San Francisco Chapter of the A. I. A., one from the Southern Chapter of the A. I. A., and one from the San Francisco Architectural Club.

First consideration will be given to appropriateness of design in an æsthetic sense to the material employed, and its fitness for location and environment in California.

Second, excellence in plan.

Drawings which do not reach the requirements of the program will not be considered.

The prize drawings are to become the property of "The Architect" and the right is reserved to publish or exhibit all or any of the others.

The full name and address of the designer will be given in connection with each design published.

For the design placed first there will be given a prize of \$500; second, \$250; third, \$150; fourth, \$100; fifth, \$50; and sixth, \$50.

## NOTICE

*The competition is open to all Architects and Draftsmen on the Pacific Coast. The prize and mentioned*

*drawings will be published in "The Architect," with the criticisms of the Jury.*

*The competition is possible through the courtesy of the Editor of "The Architect." It is conducted under the patronage of the San Francisco Chapter of the American Institute of Architects, the Southern Chapter of the American Institute of Architects and the San Francisco Architectural Club.*

The generous donations made by the following manufacturers of clay products have made these prizes possible:

Alberhill Coal and Clay Company, Los Angeles

Brick Builders' Bureau, San Francisco

Brick Manufacturers' Association, San Francisco

Fresno Brick and Tile Company, Fresno

Gladding, McBean & Co., San Francisco

Los Angeles Brick Company, Los Angeles

Los Angeles Pressed Brick Company, Los Angeles

N. Clark & Sons, San Francisco

Pacific Sewer Pipe Company, Los Angeles

Richmond Pressed Brick Works, Richmond, Cal.

Simons Brick Company, Los Angeles

Standard Brick Company, Los Angeles

Steiger Terra Cotta & Pottery Works, San Francisco

The K. & K. Brick Company, Los Angeles

The aim of this competition is to create a sustained interest in the building of artistic and practical brick houses of moderate cost, and to demonstrate that houses built of these materials cost little more than those built of wood.

Competition approved by the San Francisco Subcommittee of the American Institute of Architects.

The following Judges have consented to act:

C. P. WEEKS, representing S. F. A. C.

WM. C. HAYS, representing S. F. Chapter of the A. I. A.

DAVID C. ALLISON, representing Southern California Chapter, A. I. A.

# THE ARCHITECT

VOL. XIII

SAN FRANCISCO, FEBRUARY, 1917

NO 2.

## Editorial.

### The Public and Architecture.

WE had expected to present at this time an article explaining in detail the bill which has just been presented to the Legislature to regulate more satisfactorily the practice of architecture.

The article has been postponed to a later issue, but in urging our readers to give some thought to the subject, in order that the article, when published, may have an intelligent hearing, we wish to emphasize the general basic principle which must govern all success in architectural practice; that is, public confidence in the integrity and ability of architects.

We wish also to state the attitude and policy of THE ARCHITECT on this question.

It is a fact that the public views with suspicion any body which does not stand united as regards its common principles and interests.

It is a fact that the National Association of Architects has been able to accomplish a very great improvement in conditions affecting the profession, through its strength and influence as a united body.

THE ARCHITECT recognizes these facts, and stands for the ethics and principles which have made the Institute a power for the advancement of architecture. It stands for harmony and a united policy. The pages of THE ARCHITECT are open to anything which is for the good of the public and the profession; anything which looks forward and not back; anything which is alive and not dead. THE ARCHITECT will not be used as a vehicle of prejudice; its purpose is to inspire the confidence of the public by showing substantial merit in architecture and its allied arts. There is a large and varied field, and wherever such merit may be found, it will be recognized.

We invite the co-operation of architects to this extent, requesting they submit their views along any point of interest to the profession at large.

### Competition for Brick House.

ELSEWHERE in this issue there is published the program for a competition among Architects and Draftsmen of the Pacific Coast for designs for a Model Brick House.

While these competitions have been held repeatedly throughout the East, it is noteworthy that THE ARCHITECT should be called upon to conduct the first competition, to further the development of fire-resisting Home Designs in the West.

In California, Oregon and Washington, which constitute the principal home of lumber-producing sections, wooden frame construction predominates, especially among the less expensive homes and those erected by home-building companies, contracting carpenters, etc.

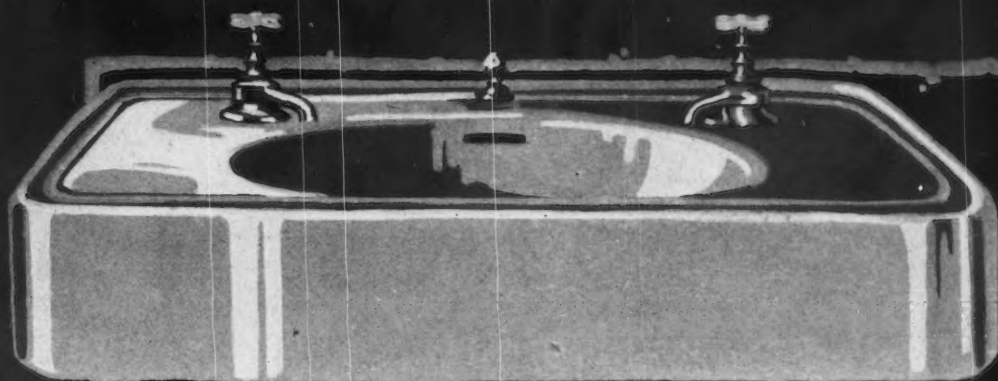
When one realizes that about ninety-nine per cent of all new building construction is not actually fire resisting, it behooves architects to co-operate with material men who are endeavoring to promote permanent construction.

A material man may be a specialist in his own line, and may have at command valuable information of service to architect and client, but he is often looked upon as a nuisance. With all due regard to the training of an architect, he should realize that a client's interest and investment are serious considerations.

Many failures of construction intended to be safe and serviceable, reflect on the profession at large.

One purpose of the present Brick House Competition is to demonstrate by competitive design and competent estimates that a fire-resisting home can be built of brick at a slight increase of first cost over frame construction, which would be an asset to any community, and would materially reduce insurance rates. Inflammable homes necessitate an increased number of fire engine houses with expensive maintenance.





## A Vitreous China Lavatory with an apron

THE Del Monte is the first Vitreous China Lavatory ever made with a straight apron in one piece.

This has heretofore been considered an impossible achievement.

The Del Monte Lavatory is devoid of all ornamentation and is beautiful in its very simplicity. It is so unusually attractive that it will lend an artistic tone to the bathrooms you plan.

**"Pacific"**



**PLUMBING FIXTURES**

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San Francisco, Cal.

*Factories*  
Richmond,  
California



# Official News of Pacific Coast Chapters, A. I. A.

## The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

**San Francisco Chapter, 1881**—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William B. Faville, Balboa Building, San Francisco. Chairman of Committee on Competition, William Mooser, Nevada Bank Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

**Southern California Chapter, 1894**—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R. Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

**Oregon Chapter, 1911**—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307-309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberger. Date of Meetings, third Thursday of every month at Portland; Annual, October.

**Washington State Chapter, 1894**—President, Charles H. Bebb, Seattle.



First Vice-President, Daniel R. Huntington, Seattle. Second Vice-President, George Gove, Tacoma. Third Vice-President, L. L. Rand, Spokane. Secretary, J. C. Côté, Seattle. Treasurer, Ellsworth P. Storey, Seattle. Counsel, Charles H. Alden. Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

**The American Institute of Architects**—The Octagon, Washington, D. C. Officers for 1917: President, John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, W. R. B. Willcox, 400 Boston Block, Seattle, Wash.; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Waid, 1 Madison Ave., New York City, N. Y.

**Board of Directors for One Year**—Charles A. Coolidge, 122 Ames Building, Boston, Mass.; Charles A. Favrot, 505 Perrin Building, New Orleans, La.; Elmer C. Jensen, 1401 New York Life Building, Chicago, Ill. **For Two Years**—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa. **For Three Years**—William B. Faville, Balboa Building, San Francisco, Cal.; Burt L. Fenner, New York City; Thomas R. Kimball, Omaha, Neb.

### Minutes of San Francisco Chapter

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Chapter room, 233 Post Street, on Thursday, January 18, 1917. The meeting was called to order by the Vice-President, Mr. Sylvain Schnaittacher, in the absence of the President, at 4:15 p. m.

#### MINUTES

The minutes of the meeting held on December 21, 1916, were read and approved.

#### STANDING COMMITTEES

**Board of Directors:** No report.

**San Francisco Sub-Committee on Competitions:** No report.

**Institute Relations:** No report.

**Commercial Bodies:** No report.

**Education:** No report.

**Special Committee to Report on the Books of the Secretary:** A report was received from Messrs. John Bakewell, Jr., and Morris M. Bruce, stating that they had examined the books of the Secretary-Treasurer of the Chapter and found that the same were correct.

#### NEW BUSINESS

A request was received from the Civic League of Improvement Clubs that the Chapter pass resolutions endorsing the location of the Normal School on the site of the California Building at the Exposition. In accordance with this request, the following resolution was adopted:

WHEREAS, Three bills have been introduced by Assemblyman Marks at the instance of the Trustees of the Normal School for the establishment of the Normal School at the Exposition site,

Resolved, That the San Francisco Chapter of the American Institute of Architects endorses these propositions and urges the Legislature to pass these bills.

The proposed bill of the Southern California Chapter regulating the practice of architecture and repealing the present act was discussed at some length and it was decided that an adjourned meeting of the Chapter should be held on Saturday afternoon, January 20th, at the Palace Hotel, and that a special meeting be called to consider the same subject on Tuesday, January 23d, at the Palace Hotel, for luncheon.

### Minutes of Southern California Chapter

The one hundred and third meeting of the Southern California Chapter of the American Institute of Architects was held at the Jonathan Club, on Tuesday, January 9, 1917.

The meeting was called to order at 7:55 p. m. by President J. E. Allison.

The following members were present: D. C. Allison, J. E. Allison, F. P. Davis, A. M. Edelman, Walter E. Erkes, Lyman Farwell, H. M. Greene, Sumner P. Hunt, Myron Hunt, J. C. Hillman, A. C. Martin, Octavius Morgan, S. B. Marston, S. Tilden Norton, Robt. H. Orr, H. M. Patterson, Alfred W. Rea, A. F. Rosenheim, F. L. Stiff, R. F. Train, G. B. Van Pelt, Jr., August Wackerbarth, H. F. Withey, A. R. Walker, P. O. Wright, Jr.

All communications were referred to the Board of Directors for reply.

#### ADJOURNMENT

There being no further business before the Chapter, the meeting adjourned at 4 p. m.

Subject to approval.....1917.

MORRIS M. BRUCE, Secretary.

An adjourned meeting of the San Francisco Chapter of the American Institute of Architects was held on Saturday, January 20, 1917, at 2 p. m., at the Palace Hotel, to consider the proposed new bill regulating the practice of architecture. Mr. Selby, the attorney for the State Board of Architecture, was present at the meeting and gave a synopsis and opinion as to the new legislation.

It was moved and seconded that the amendments to the present Act Regulating the Practice of Architecture prepared by the State Board of Architecture be recommended by the Chapter and that the proposed new law to govern the safety of buildings, prepared by the Southern California Chapter, be not opposed. This motion was amended to defer all action until the special meeting on Tuesday at 12 m. Carried.

There being no further business before the Chapter, the meeting adjourned at 4 p. m.

Subject to approval.....1917.

MORRIS M. BRUCE, Secretary.

A special meeting of the San Francisco Chapter of the American Institute of Architects was held at the Palace Hotel on Tuesday, January 23, 1917, at 12 m.

Twenty-seven members were present.

It was moved and seconded that the Chapter endorse the general intent of the law proposed by the Southern California Chapter to govern the safety of buildings and instruct the Legislative Committee of this Chapter to consult with the Committee of the Southern California Chapter with full power to act.

There being no further business before the Chapter, the meeting adjourned at 3:30 p. m.

Subject to approval.....1917.

MORRIS M. BRUCE, Secretary.

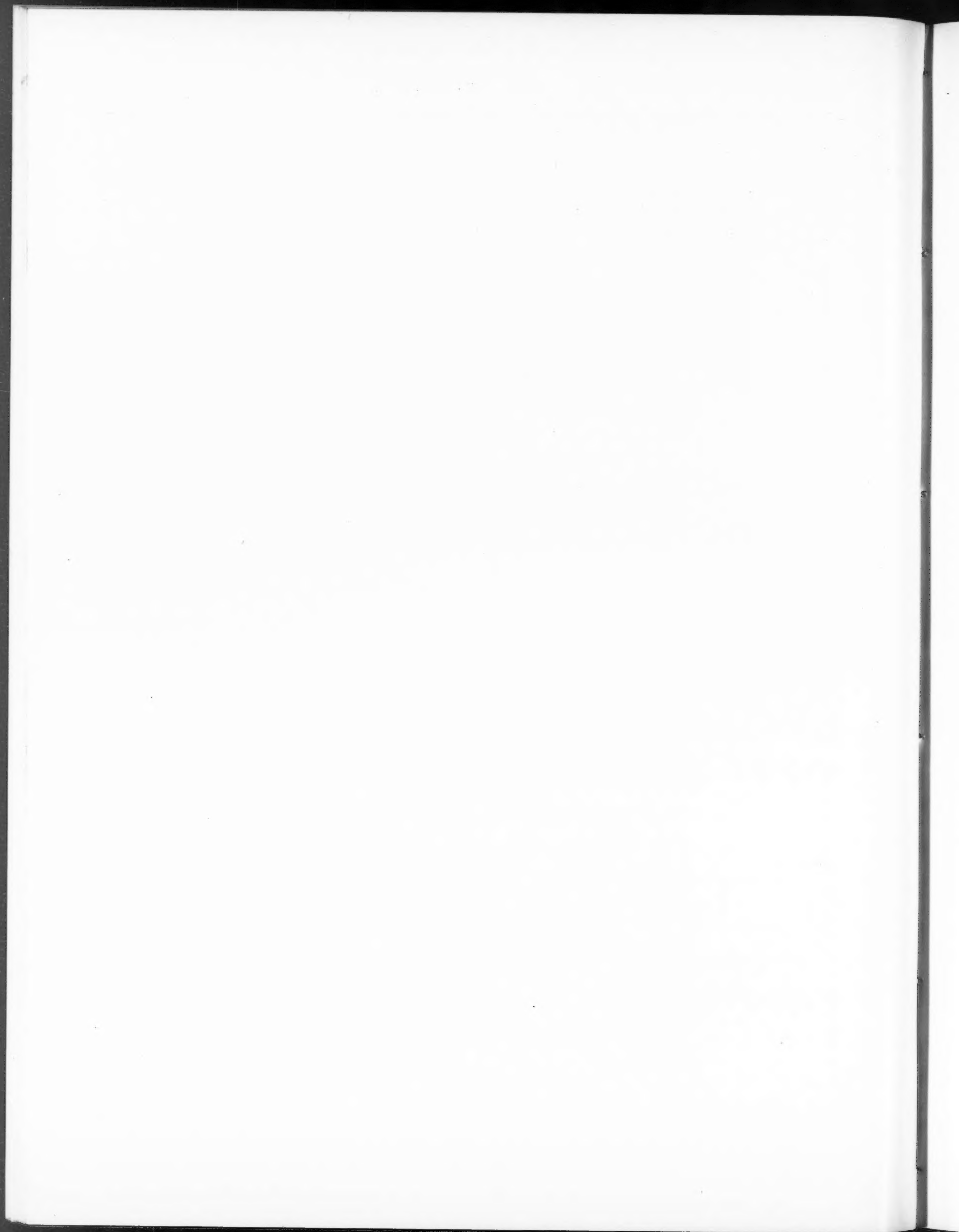
As guests of the Chapter were present: Mr. Gordon Whitnal, secretary of the City Planning Association; Mr. Everett R. Perry, City Librarian and chairman of the City Planning Committee of the City Club; Capt. Charles T. Leeds, vice-president of the City Club; Mr. Seward Simons, secretary of the Municipal League; Mrs. Seward A. Simons, president of the Friday Morning Club; Mrs. J. J. Abramson, chairman of the City Planning Committee of the Friday Morning Club; Mrs. R. B. Lane, president of the Hollywood Women's Club; Mr. G. R. Dexter, of the Hollywood Board of Trade; Mr. S. H. V. Lewis, president of the Federated Improvement Association; Mr. Siegfried Goetz, vice-president of the City Planning Association; Mr. Wilbur D. Cook, landscape architect; Mr. A. H. Koebig, president of

(Continued on page 130.)

## THE ARCHITECT



WITH a view to developing the aesthetic possibilities of stucco, we have undertaken a series of experiments in color tones and textures. In the first of these experiments, attention has been centered upon the use of color aggregates with Atlas-White Cement. Pink marble and granite screenings, yellow gravel or marble, and light red or green marble were used—also mixtures of these aggregates to give variety to the tone. A book reproducing specimen panels of these experiments in full scale and color will be sent upon request. The Atlas Portland Cement Company, New York or Chicago.





## Painting On Walls.

(Continued from page 123.)

he not tell us: "The industry of the sculptor is supplanted in our day by that of the writer; if one has anything to say, he writes it and sends it out into the world to find new friends; and nobody strives to form a good style even in this art."

Taking this freak of "human nature" with the almost universal habit of insinuating dilettante notions and the products of the facteur into architecture—and perhaps all the arts—in place of its formerly rich purple—made for the joy of making sincere things, and by master craftsmen, and one understands why our public monuments have nothing to say of the people or by the people who are supposed to build and pay for them and whom they overlord and oversight.

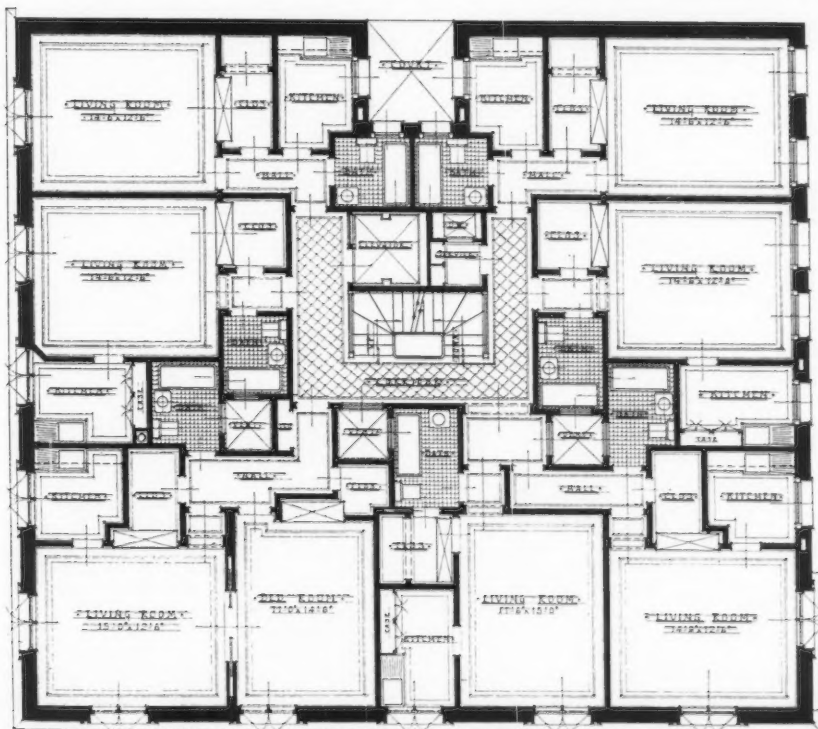
"Nothing has been so hindering to progress as the jealousy shown in our time toward science."—RUSKIN.

"The main cause of the general tendency of things to increase in cost has been the inability or unwillingness of the school to train workers of inherent worth in sufficient number, and in a fashion suitable to the circumstances arising from our systems and the discoveries of science."—EDISON.

It is not the machine itself; it is the worker and whatever his instincts are, behind it, that make it good or bad in art. The Handmade is a questionable matter, after all. One recognizes, in the final analysis, there is little differ-



RESIDENCE OF WALTON N. MOORE, PIEDMONT, CAL.  
ALBERT FARR, ARCHITECT



ence between the arrow heads on palaeoliths' cave floors and the sixteen-inch modern gun, or between a stone mallet and a steam hammer, each being but an auxiliary tool to man's hand, a reinforcement to it. Nor is there much difference between the colored drawings found on the walls of the same and "the essentially academic painting," excepting in a matter of organization and the greater maturity of the latter.

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the Architects and Engineers' Association; City Councilmen Topham, Langdon and Roberts, and Councilwoman Lindsey; Mr. Harry Iles and John D. Bowler, of the *Builder and Contractor*; W. E. Prine, of the *Southwest Contractor*; and Mr. Finley, of the *Times*.

The regular order of business was set aside for the purpose of taking up the matter of City Planning, which formed the topic for the entire evening's program.

The first speaker of the evening was H. F. Withey, who read a paper on City Planning and submitted in brief outline the draft of a proposed ordinance providing for the creation of a City Planning Commission.

Following the reading of this ordinance, the various details were explained by Mr. Withey and further elaboration was rendered by Mr. J. E. Allison.

Mr. S. H. V. Lewis, Mr. Gordon Whitnal, Mr. Everett R. Perry, Capt. Chas. T. Leeds, and Mr. Seward Simons, Jr., discussed the parts played by their own organizations in the work, and forcibly presented the need of concerted action for the formation of such a commission, which would intelligently care for the city's future growth.

Mr. Sumner P. Hunt urged the co-operation of all the architects and Mr. Wilbur David Cook outlined the success attained along similar lines in other cities.

Mrs. Seward Simons, Mrs. J. J. Abramson, Mrs. R. B. Lane, G. R. Dexter, A. H. Koebig, and Siegfried Goetz spoke along parallel lines and pledged the support of the various bodies they represented, in the movement.

Mrs. Lindsey, Messrs. Roberts, Topham and Langdon, representing the City Council, were next called upon and pledged their support in the measure at the forthcoming hearing.

Mr. A. F. Rosenheim very ably presented the work accomplished in the city of Chicago.

Following the various discussions and the expressions of complete accord in the movement, a resolution was offered by Mr. H. F. Withey, duly seconded and carried, that the Chapter submit copies of the proposed ordinance to all the civic associations and clubs of the city represented, for discussion and endorsement, following which it shall be presented to the City Council.

Following this discussion a vote of thanks was unanimously rendered by the Chapter to the guests of the evening for their attendance and hearty support.

The President then announced a recess of ten minutes previous to the transaction of Chapter business.

By resolution adopted, the reading of the minutes was deferred to the following meeting.

For the Board of Directors the Secretary reported one meeting

held, at which two applications for regular membership in the Chapter were presented. That of Mr. Richard S. Requa, of San Diego, was approved by the Board and the Secretary was instructed to send out letter ballots.

A resolution was offered, duly seconded and carried, that the Entertainment Committee be accorded a vote of thanks for their excellent efforts for the last two meetings.

For the Permanent Committee on Legislation, Mr. John C. Austin reported the work so far accomplished in the proposed revision to the Architectural Practice Law, and a telegram was read at this time by the President from Messrs. Edwin Bergstrom and J. J. Backus, delegates to the Housing Institute in San Francisco, offering their services in the furtherance of any legislation affecting housing work which might be discussed at the Chapter meeting.

For the Committee on Institute Membership, Mr. A. F. Rosenheim reported the receipt of one application, that of Mr. Reginald Johnson.

Discussion followed relative to the advisability of discharging the Special Committee on Building Companies, as it had been represented that their work was complete. The matter, however, was left until the following meeting.

Communications were read as follows:

From the Master Builders' Association, seeking the attitude of the architects in the matter of segregating contracts. After general discussion, a resolution was offered and duly seconded that the matter be left in the hands of each individual architect for reply. An amendment was offered to the effect that before further action be taken, the Chapter await the report of the Committee on Contracts and Specifications, with whom the matter was already under investigation. Upon putting the question the amendment was defeated and the original motion upon vote was carried.

From Miss M. L. Schmidt, relative to the holding of the Sixth Annual Architectural Exhibit. Mr. S. Tilden Norton moved, seconded by Mr. A. C. Martin, that an exhibition be held, that the President appoint an Exhibition Committee to assist in carrying out the work. This resolution was carried and the President appointed the following committee to act: Myron Hunt, chairman; A. F. Rosenheim, S. Tilden Norton, S. B. Marston, John C. Austin.

Under the head of new business, various discussions followed relative to unprofessional conduct on the part of certain practicing architects in the city, unnamed, and in one such instance relative to the publication of a booklet. By resolution offered, duly seconded and carried, this particular charge was referred to the Committee on Ethics and Practice.

The meeting adjourned at 11:30.

A. R. WALKER, *Secretary*.

## Minutes of Washington State Chapter

The regular meeting of the Washington State Chapter, A. I. A., was held February 8, 1917, 6 p. m., at Northold Inn. President Bebb in the chair.

Those present were: Messrs. Bebb, Alden, Stephen, Willcox, Willatzen, Gould, Richardson, Harvey, Huntington, Sexsmith, Coté, Parks, and Baeder.

### MINUTES

The minutes of the last regular and special meetings were read and corrected for approval.

### COMMITTEE REPORTS

**Legislation:** Mr. Louis Baeder, chairman. Your Committee on Legislation reports that the bill for Registration of Architects, as approved and adopted by the Chapter, has been duly presented to the State Legislature through Senator William Wray, and is known as Senate Bill No. 18.

Your committee is glad to report good progress, the bill meeting with general approval and has the endorsement of the Master Builders, the Labor Council, the Municipal League Committee, the Building Department, all of Seattle, and the American Society of Civil Engineers of Washington, with other endorsements to follow.

A delegation from the Seattle Labor Council, consisting of President Mullane and Secretary Cotterill, were present at the hearing and spoke ably in support of the bill.

(Remainder of report filed with the Secretary.)

**Institute Affairs:** Mr. Willcox, chairman. Mr. Willcox made an interesting verbal report on the last meeting of the Board of Directors of the Institute, from which he had recently returned.

**Ordinances:** Mr. Stephen, chairman. Reported on the proposed reform of the system in obtaining permits at the Building Department in the city of Seattle.

**Professional Practice:** Mr. Willatzen, chairman. Nothing to report at this time excepting that Mr. Bohné, a member of the committee, had removed from Seattle and requested the appointment of a substitute.

### COMMUNICATIONS

Letter from American Civic Association, with reference to the scope of the work of the Association, and enclosing bill for membership dues.

Letter from Seattle Council of Social Agencies, stating that the term of the Chapter's representative had expired, with request for two representatives. Mr. Albertson was reappointed, the other to be appointed later.

Letter from Mr. George B. Ford, chairman of Institute Committee on Town Planning, with reference to the publication of a book on City Planning; motion made and carried to order twenty-five copies in the name of the Chapter.

Letter from Assistant Secretary of Institute referring to the new constitutions and by-laws for the Chapters now in preparation by the Institute Committee on Chapters; also informing the Chapter that by a decision of the Board of Directors the sum of \$25.00 would be remitted from the initiation fee to all applicants for membership in the Institute during the year 1917 who were duly members of a Chapter prior to the Fiftieth Convention (November 6-8, 1916).

Mr. Bebb read a personal letter from Mr. Whitaker, editor of the *Journal*, in which he expressed sincere regrets at being obliged to postpone indefinitely his promised trip to the Coast during the winter, because of the necessity of his presence in Washington in connection with the fight that the Institute is waging against the so-called "Omnibus Bill."

### MEMBERSHIP

By a unanimous ballot, Mr. Frank C. Mahon, of Tacoma, was duly elected member of the Chapter.

### NEW BUSINESS

Motion made by Mr. Huntington and carried to appoint a Membership Committee for the remainder of the year.

Motion made by Mr. Alden and carried to have a paper on Municipal Development of the City of Seattle read at the March meeting. By request, Mr. Willcox volunteered for this service.

Motion made by Mr. Huntington to have the Committee on Civic Design investigate the matter of waterfront development in connection with the proposed belt line in the city of Seattle and report to the Council.

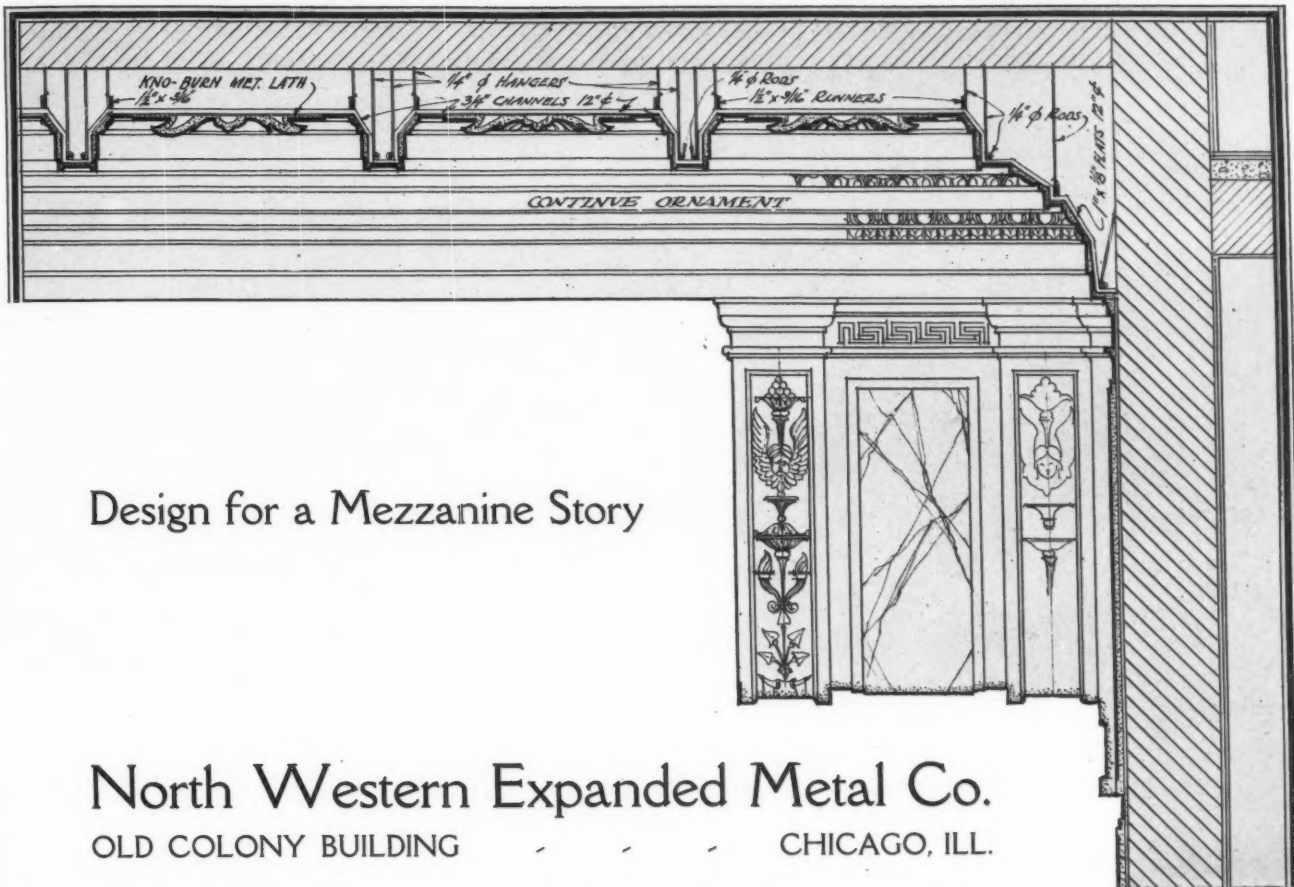
If deemed necessary, the Council to call a special meeting to consider this matter before the municipal election to be held in March.

Meeting adjourned.

JOSEPH S. COTÉ, *Secretary*.

Approved.....





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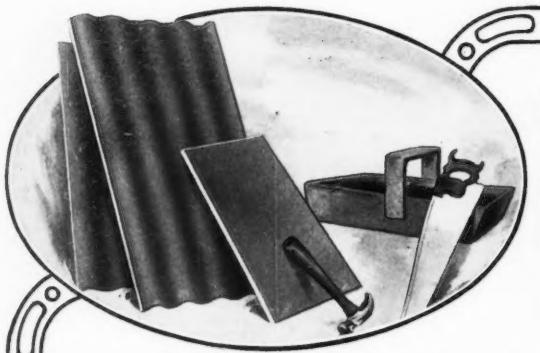
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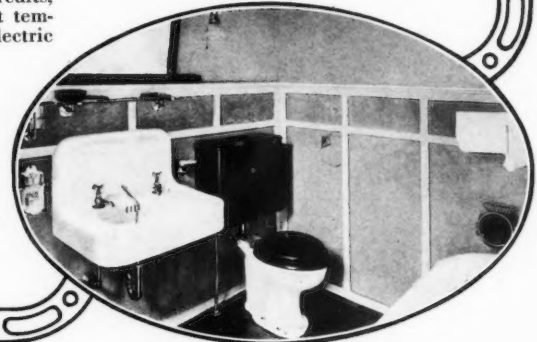
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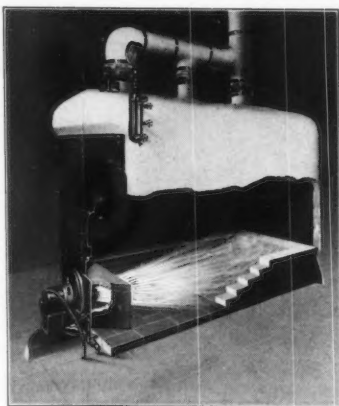
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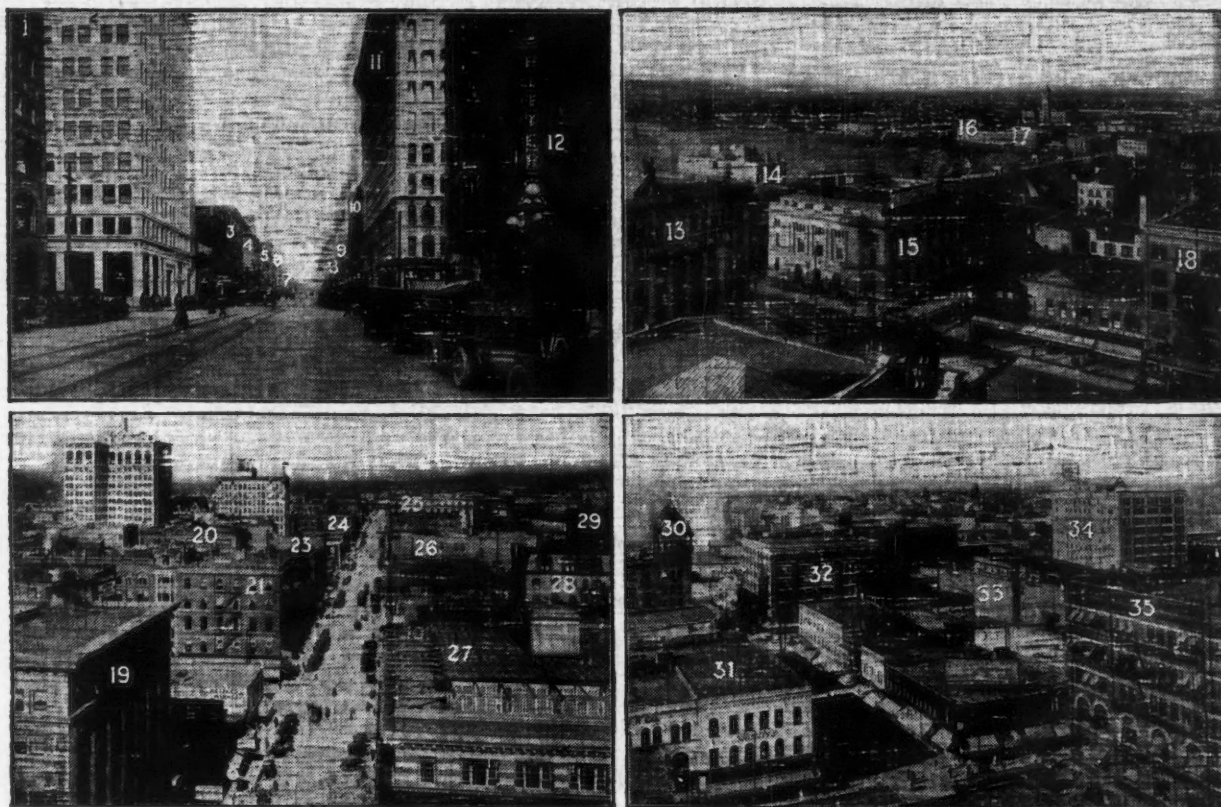
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